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GOLFING WITH ALICE
ELP'S GREG LAKE
MAGGIE BELL

Words To Latest Hits:

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YOU**

OH VERY YOUNG

I'M A TRAIN

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FOREVER**

**ANOTHER PARK,
ANOTHER SUNDAY**

**DON'T YOU WORRY
'BOUT A THING**

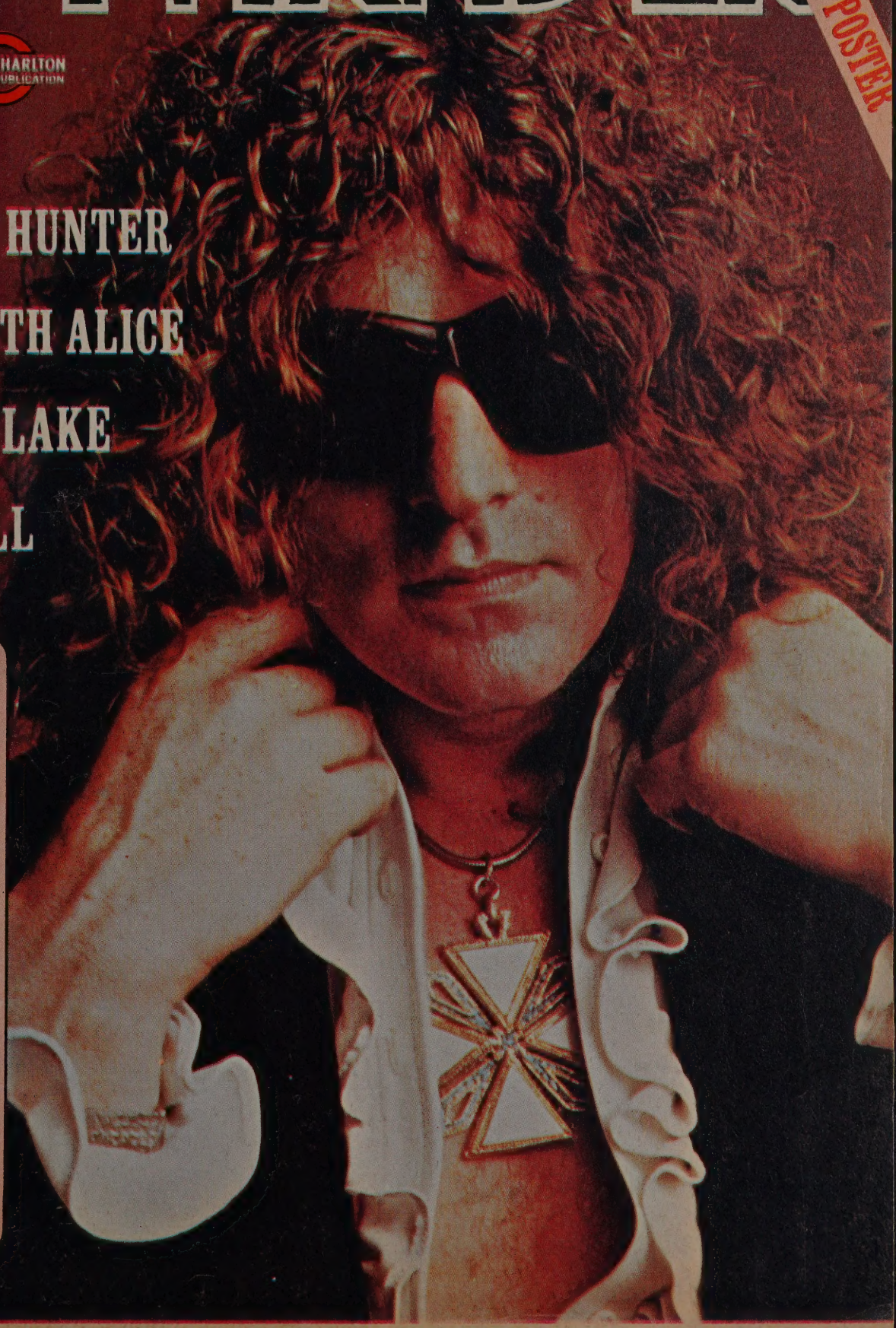
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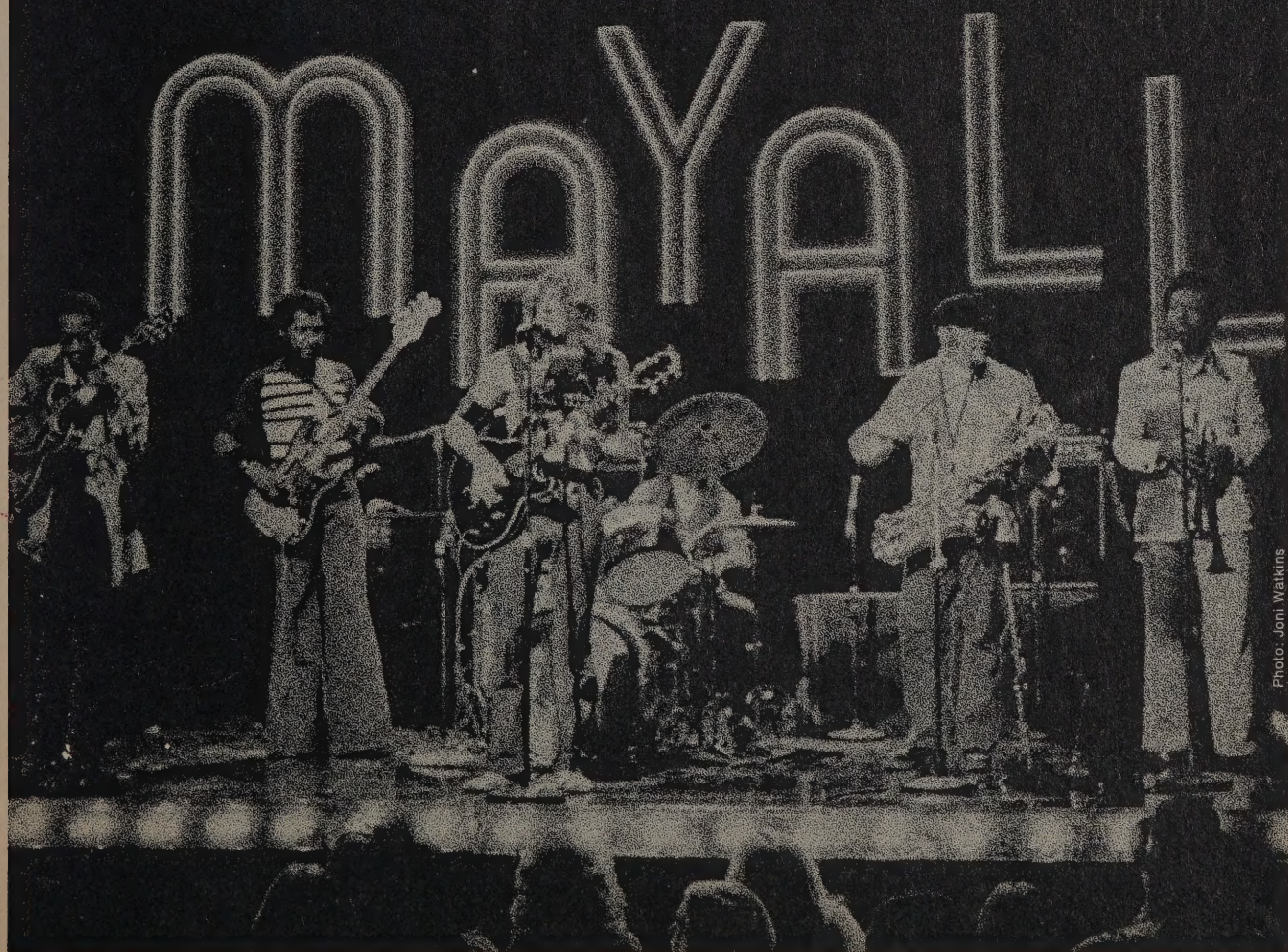
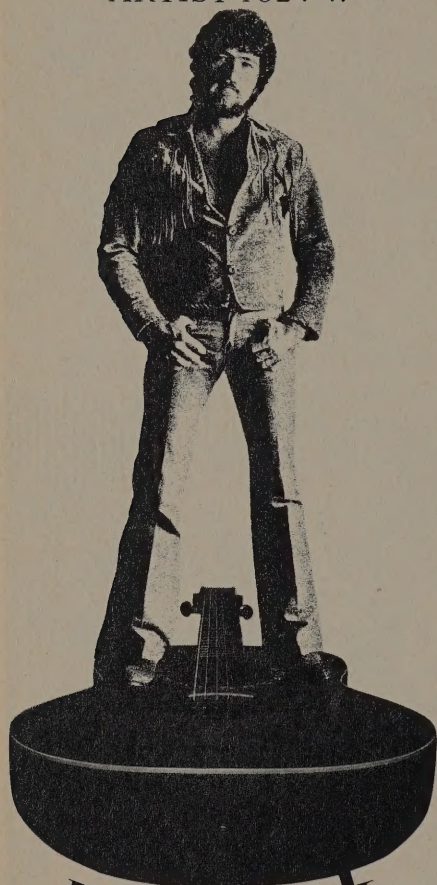


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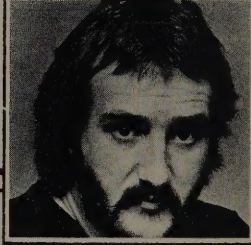
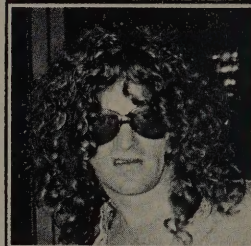
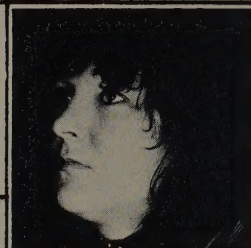
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Contributing Editors:
Lenny Kaye
Daniel Goldberg
Richard Robinson
Editorial Asst: Judy Rubin

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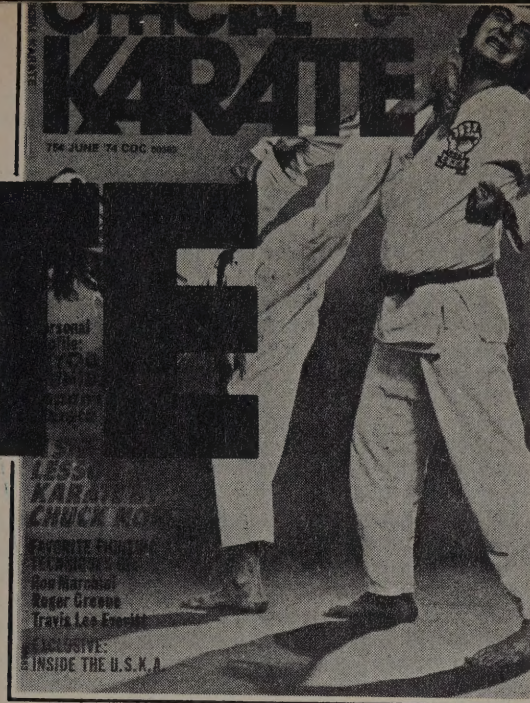
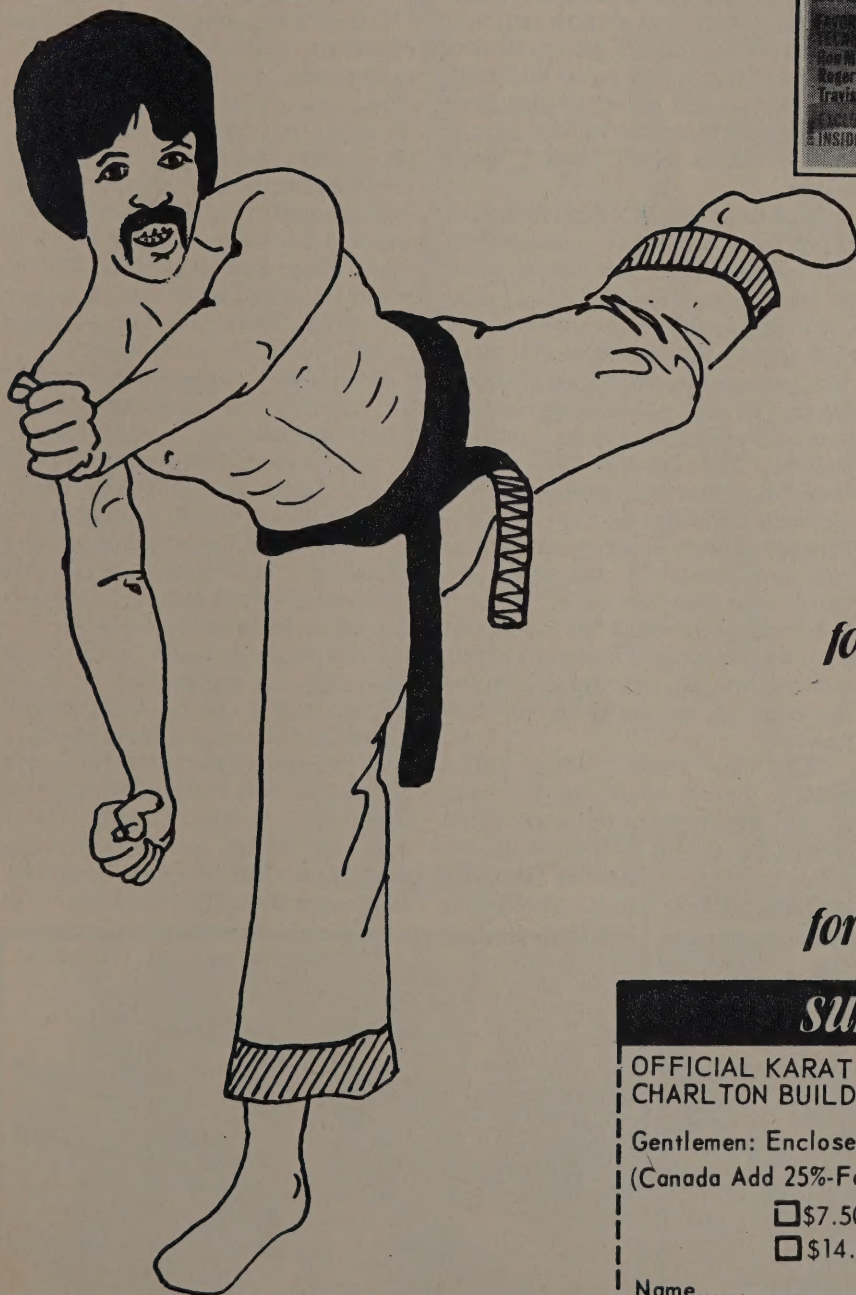
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Golfing With Alice
turn to page 8

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"I Wanted To Do Something That Doctors And Lawyers Could Do"

By Lisa Robinson

The tourists in the aquamarine banlon dresses waiting outside the Sheraton Universal for the bus that would take them all around the Universal lot would have probably passed out if they realized that the nice young man dressed in a blue and white sweater, white (neatly pressed) trousers, and white golfing shoes was Alice Cooper. The giveaway - for anyone who knows - was the can of Budweiser Alice held in his hand as he exited the hotel for a morning of golf at the Magic Mountain golf course. As the limousine sped through the Hollywood Hills, Alice discussed his newly discovered passion.

"I didn't have any hobbies at all," he smiled, "just beer, alcohol ...TV. And I decided that I wanted to do something that doctors and lawyers could do. When you go out on a golf course they match you up with people, you could be with a guy who runs the John Birch Society - but it doesn't matter. As long as you can play golf, everything else disappears; that's how that society is."

"Of course they recognized me at first," Alice admitted, "they still do. But it doesn't matter as long as you can play golf. I've been playing every day since I've been here, it's definitely an addiction." Alice has been living with his manager, Shep Gordon, in a seaside home out in Malibu, but is in the market for a Hollywood home. Although his lady Cindy still lives in an apartment in New York, and there's the home in Connecticut,

Alice really is a California baby. "I don't know about living in New York again," he said. "I might do it sometime, but it's like living in an elevator. There's no place to play golf there either!

"It's just not as much fun. In New York you can stay up until four in the morning because you know that you don't have anything to get up the next day for. Here - you go to bed early because you can get up to play golf! It's also healthier for me out here, I don't drink as much. Well ... beer, maybe ..."

Alice hasn't exactly been living the life of Riley out in LA ... just golfing and sunning. He'd been filming parts of the "Hard Hearted Alice" film every day for about two weeks, and then there had been those TV bits - "Hollywood Squares" and "Snoop Sisters" as well. Dismissing the idea that he'd abandoned rock, Alice explained, "The film and TV stuff I've been doing have been different. I just got tired of doing concerts. You can only see so many Holiday Inns before you can't stand it anymore, you know. So I just said to Shep that I had to get off the road for awhile and do something else. Films are a whole different world ... getting up at six in the morning, my social life has been ruined!"

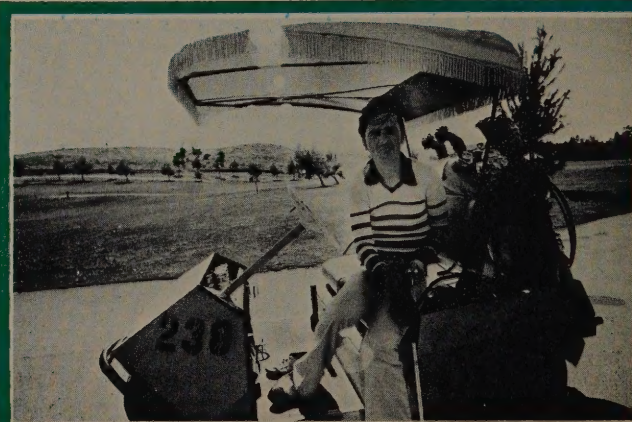
"The 'Hard Hearted Alice' film is actually a story of the last tour, but there's a story line running through it as well. So we had to do a lot of extra filming. It's being billed as The Alice Cooper concert, but it's about fifty

percent concert, fifty percent movie." What's it about? Alice smiled ... "Well, let's see ... there's Baron Von Krell (?) and Herr Director, and we do 'Lady Is A Tramp' at the beginning and - oh, I don't want to ruin the whole thing!"

Well ... just tell us a little bit then. "Well - it'll be out in May and it's got elephants, camels, Hells' Angels, motorcycles, tractors ... it's mostly a chase scene all the way through. Herr Director chasing us. Freddie Smoot plays Herr Director - he used to do the voice for the Gerald McBoingBoing cartoons, he's nuts. He's also a standup comedian. He and Joe Gannon, Shep and myself wrote the whole thing and we're hoping to get a GP rating. There's nothing dirty in it ... not even a hell or a damn."

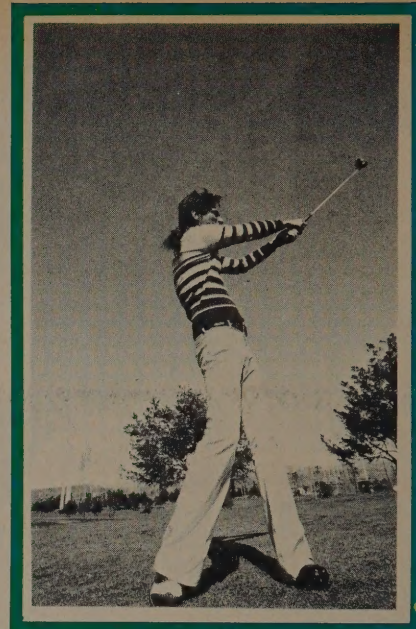
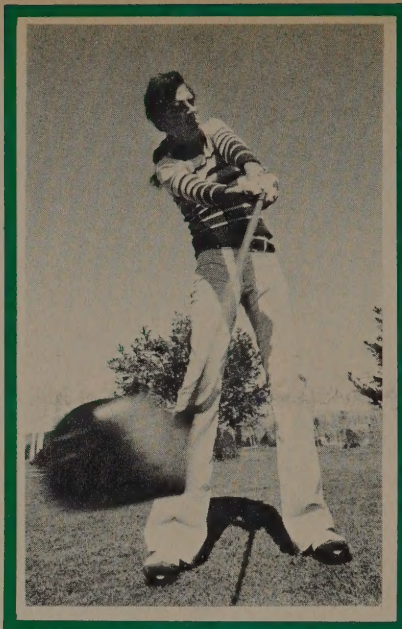
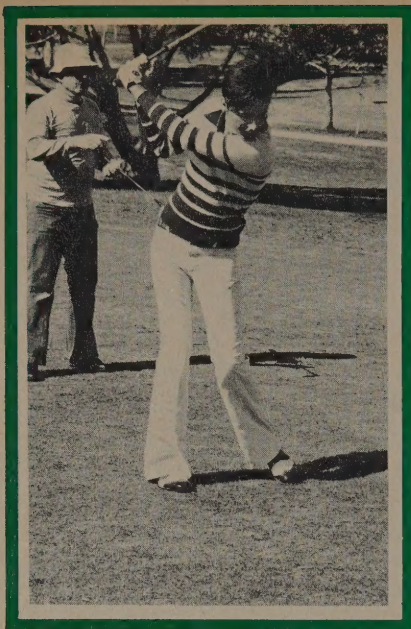
Of course, being Alice Cooper and all - there's that establishment attitude towards him ... violence and all ... Isn't there *anything* in the film that people might find offensive? Well, yeah - I forgot, there's one thing in it ... a little bit of makeup that's pretty shocking ... really ugly. I couldn't even stand to look at it myself yesterday when we were shooting."

Gory makeup aside, Alice looks amazingly tan and healthy. So much so that when we are finally at the golf course and in the clubhouse having a few pre-game refreshments, a girl comes up to him and hesitatingly asks if he is in fact, Alice Cooper. "Yes, I am," he smiles, pleased at being recognized. But he really does look amazingly different. "I owe it all to



"Alice with his favorite new toy....."





"Alice tees off

Arnold Palmer," he says.

"You know, it seems real natural to be doing all this TV and stuff," Alice continues. It's like walking right into it. I like the idea that a rock performer is breaking through and doing it. And the people on the so-called 'other side' like it too. They want to be involved with rock people. They treated me so well on Hollywood Squares. And they were perfect on the "Snoop Sisters". And these are people who have been making films for years. Like Helen Hayes - it was just amazing to work with her. She kept telling me I'd be okay. I was so scared that I knew all my lines ... mainly out of fear!"

Alice emphatically declares that he is not going to quit concerts or recording because of this new-found career; he's just taking a break, he says. "I just felt that it was getting a

little stale - I wasn't coming up with any new ideas for stage. Right now I don't have any ideas of what I would want to do for concerts - there are a million things that we could do - but I don't want to do just anything. The next one will be bigger than the last one."

Alice Cooper & Company did do a few dates recently when the "Muscle of Love" lp was released, about ten cities that they hadn't hit on the previous "Billion Dollar Babies" tour. It was also supposed to be a warmup tour for Europe - which they never got around to doing because of the energy crisis. But one of those cities - Toledo, presented a problem.

"It was really silly," Alice said. "I don't feel like getting paid to be a target. And that's probably the roughest city in the world to play. Much rougher than Glasgow -

because in Glasgow the kids do funny things and like to have a good time - but they don't throw things. I don't mind getting hit with things onstage - but not bottles and stuff like that. But the first second I got out onstage I got hit with an egg. You know - some smartass thing. Then the next thing I got hit with was a flashcube bulb. So then Alice was starting to get a little mad ...

"The next thing I knew I was going for my microphone at the end of one song, so was Mike Bruce, and he got down to get it and somebody threw a cherry bomb. And the last thing I saw was Mike walking away holding his face. I just turned around and said let's go. We split. And boy - did we trash that dressing room after the show! Cause we had all this energy up from the stage, you know?"

"I've always told the kids to be



their own police - I mean what's the point if somebody throws a cherry bomb and it explodes - there's not gonna be any concert, so they'll lose their money. Nobody ever really got hurt at any of our concerts - we've created an excitement out there, not an aura of violence, and this really was the first time we've ever had to leave stage."

"We performed to over a million people on this last tour - nobody ever got hurt. I think that ninety percent of the kids out there realize that we're putting on a show and having fun ... not taking it seriously. It's like 'The Exorcist' - it's fun because it scares you. I got scared when I saw that, I don't like scary things!"

Alice - who says he's "Been a showoff all my life" - said he likes doing TV and films, even if it means working to a camera. He absolutely

expects that his rock fans will follow him in whatever fields he chooses to go to - "I would certainly think they'd watch me on Hollywood Squares if they're loyal in the least bit!" he exclaimed, and doesn't think it's at all a departure. "I've always been in show business, even rock and roll is show business. And I never wanted to just limit myself to being in rock and roll, I like to do all of it. I'd even like to work the cameras eventually. I mean it's the same thing with golf; it may not have been something that I thought I would do ... but I like to do different things like that."

"I'm not sure that other rock stars might want to necessarily follow in the same kind of pattern" Alice admitted. "It may be that it's just been my interest. I have always liked that particular kind of show business ... George Burns, Jack Benny ... meeting people like Paul Lynde ... Charlie

Weaver. And I can't think of one person on that level of show business that I've met and haven't liked. I've just always liked the idea of walking into Sardi's and saying, 'Waiter! My table!'"

We stopped talking for awhile to allow Alice his game of golf - (he apologized for having to tie his hair back but it got in the way of the game; when we asked if he was thinking of cutting it he replied, "No. That's too hip."), but he soon reminded us, "Just remember, when I had to go on Hollywood Squares they had to have four times the amount of security there as they had before! Four times!

That's okay with me if I have that image ... that's show business too.

That's Alice Cooper ... four times the security as anybody else!," he chuckled as the golf cart drove across the green. □



"I owe it all to Arnold Palmer....."



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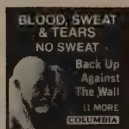
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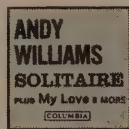
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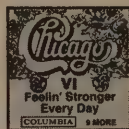
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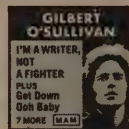
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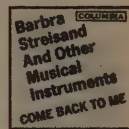
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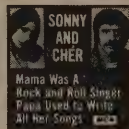
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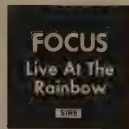
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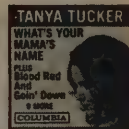
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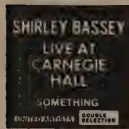
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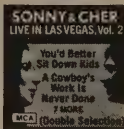
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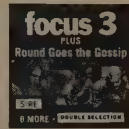
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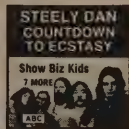
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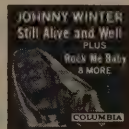
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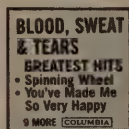
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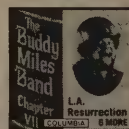
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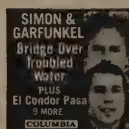
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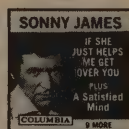
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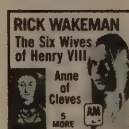
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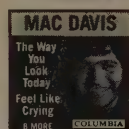
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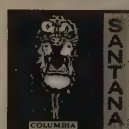
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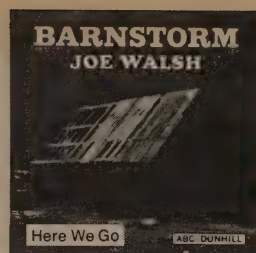
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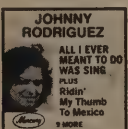
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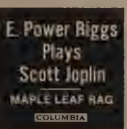
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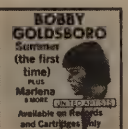
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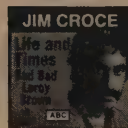
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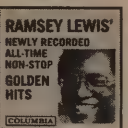
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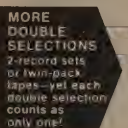
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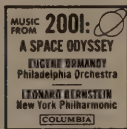
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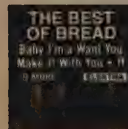
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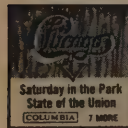
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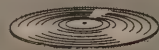
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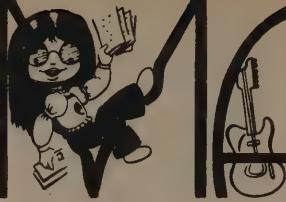
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WE READ YOUR MAIL



Thanks ...

Dear Editor,

Hey - today I spent 75¢ on a "Hit Parader" cause it looked different than the usual shit (pardon my French!) that hits the mag. stands here. I long ago gave "Hit Parader" up cause it became unsatisfying to my taste of my kind of music.

Oh but today your "May" issue made me take a second look at it. I bought it seconds later, and like W-O-W what a difference! In one issue "Hit Parader" has kicked "Circus" out of my number-one-, farthest-out, and funkiest mag, and replaced it. The new editorial staff makes a difference like RAIN to SUNSHINE. You guys are great, fantastic, and down right FOXY! (with a capital F!) You're now officially the three f's Funky, Foxy, and FABULOUS! Keep up the good work!

Remember Rock-n-roll is here to stay!

Chris
Brunswick, Ohio

Sirs:

Your May issue was beautiful - just like the old days, when Hit Parader had something to do with music. Keep coming out with articles like the Townshend interview and you should find yourselves challenging Rolling Stone and all the other self-indulgent magazines that claim to be "rock" periodicals.

Keep up the excellent work.
Scott Whittlesey
Windsor, Conn.

Dear Editor,

I'm glad to see such fine writers as Lenny Kaye, Richard Robinson, and Daniel Goldberg have been added to Hit Parader's staff. Hit Parader is an entirely different magazine now! The pictures rival those from Circus Magazine and the articles are as detailed and informative as Rolling Stone. You

have combined the best possible approach from these two magazines - and created a winner with Hit Parader! You can bet the circulation and subscription offers will triple! I am looking forward to Hit Parader magazines such as the May '74 one, in the future.

Gary Luczynski
E. Syracuse, N.Y.

Bonzo Info

Dear Editor,

In your May '74 issue I read, that Robert Plant from Zeppelin is 25 years old, and Jimmy Page is 28. Could you please tell me how old John Paul Jones and John Bonham are, and is John Bonham married? I know Plant and Jones are but I've never heard about Bonham, being married or having kids. Can you also please tell me John Bonham's age, weight, height and where I can write to him? Thank You!

A.C.
Watsonville, California

Dear A.C.,

John ("Bonzo") Bonham is 25 years old, and John Paul Jones is 29. Bonham's wife's name is Patricia, and they have a 7 year old son Jason. Zeppelin's drummer weighs about 170 lbs., is 6 ft. tall, and you can write to him c/o Hit Parader, Charlton Building, Derby, Connecticut.

Thanks. (Ed.)

We Goofed ...

Dear Editor,

I am writing in reference to the article in "Hit Parader" May '74 — "The Beatles: 10 Years on." The Beatles Album Discography you did was really good, but there are a few albums you neglected to mention:

"Song's, Pictures, And Stories of The Fabulous Beatles" (VJ 1092)

"The Amazing Beatles And Other Great Group Sounds" (Clarion 601)
"The Original Greatest Hits by The Beatles" (Suta Records 6667)
"Best of The Beatles" (Savage BM71)
"My Bonnie" (M.G.M.E-4215)
"The Original Greatest Hits" (Greatest Records GRC-1001)
"The Fifth Beatle" (Murray The K) on (Scepter Records)
"The Beatles First" (Polydor 236.201)
"Baroque Beatles Book" (EKS 7306)
"Concert For Bangla Desh" (Harrison-Starr) Apple 3385
"Sometime In New York City" (Lennon) (Apple 3392)
"Live And Let Die" (McCartney) (U.A. 100G)
"Family Way" (McCartney) (London 82007)
"Live Peace In Toronto 1969" (Lennon and Ono) Apple 3362
"Unfinished Music No. 1 - Two Virgins" - (John Lennon and Yoko Ono) on (Tetra-grammaton Records)

Yours Truly,
"Beatle Fan"
Joe
Brooklyn, N.Y.

And ...

"All About The Beatles by Louise Harrison Caldwell" - Recar. 2012
"Ring Around The Pops" (Don't know Label)
"Candy" (Soundtrack) Ringo - ABC S-OC-9
"Come Together" (Soundtrack) - Apple 3377
"Beatles Early Years" - Cont. 2870111
"Beatles Only Live Recording 1964: - on Recustom Records
"Beatles Around The World" - (Don't Know Label)
and ... in reading May '74 Hit Parader I noticed an unbelievable error in "The Beatles: 10 Years On." You said "When John, George, and Ringo assembled in Los Angeles to play on John's album 'Mind Games'" ... Well, The Real Story was John, and George came to L.A. to play on Ringo's album called "Ringo".

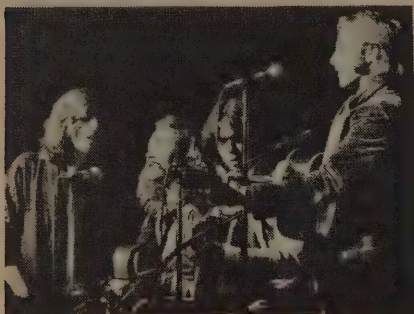
Thanks!!!
Very Much—
Lori
Bronx, N.Y.

Dear Joe and Lori —
Sorry — and thanks — (Ed.) □

MEDIA

By Lisa Robinson

Oh god, it's happening again. Just as the Dylan tour finished - all the rumors started about the Beatles getting back together again, and that Crosby, Stills, Nash & Young would tour this summer as well. And the hysteria prompted by both of these announcements would cause one to think that nothing has happened in music during the last six years or so.



First of all - facts. Crosby, Stills, Nash & Young very well may go out on tour this summer - with the first date scheduled for July 4th in Tampa, Florida. Of course, their well worn egos may get in the way - they've planned to do things before that haven't ever worked out; something just happens when those four get together ... So - we'll see. But their tour will be held in large stadiums across the country if it does come off, and you can be sure of the inevitable live album that will come out of the thing. There are mumblings that the group will get together to make records in the future, although nothing is ready to coincide with the tour as was with the Dylan tour.

As far as The Beatles are concerned - it's all been speculation. Paul McCartney has had extremely successful solo albums the past few times around (especially with "Band on the Run"), so has George Harrison and Ringo. It would seem that John Lennon might be the only one to really benefit from such a reunion. Of course, that's financial benefit - maybe they're bored and want to re-live the good old days.

That was a major factor one heard about constantly during the Dylan tour - the good old days and how everyone missed them. George Harrison will probably tour this fall, and perhaps will even get Eric Clapton out of hiding and out on the road with him; it's said the Ravi Shankar would do a spot too. George certainly has been devoted to Indian music and culture for some time, - he was the chief promoter of such music among young people during the 1960's.

Paul McCartney has been busy in England getting Wings together to tour, enjoying the success of "Jet" - the second single taken from his "Band On The Run" album, and worrying whether or not he'll win an Academy Award for "Live & Let Die". Ringo has been in Hollywood to promote his film "That'll Be The Day", and Lennon, aside from producing Nilsson in the studio in L.A., has just sort of been hanging out. There hasn't been any word as to whether or not his oldies album - produced by the mysteriously ailing Phil Spector, will be released soon.

So - whether they're productive or not, all four Beatles haven't been exactly inactive. The point of whether or not there would be a tour has to do with the media impact such a tour would have and of course, the financial rewards such a tour would bring.

It was rumored that the Dylan tour brought Bob himself over a million dollars. If the Beatles were to tour - they could be assured of much the same. Crosby, Stills, Nash & Young don't have the same media impact as a Beatles reunion would be - but it would be a safe assumption that their summer tour would gross well into a seven figure number. So much money, and for what?

What is a supergroup anyway? Led Zeppelin, Yes, Emerson, Lake and Palmer, - even Deep Purple, Grand Funk, Humble Pie and the Allmans and the Dead get huge sums of money for performing. Rock has long since become a big business; big agents booking big acts for big money in big halls. What makes the Beatles (and even the Stones, although they tour more regularly) and Dylan and even Crosby, Stills, Nash and Young different is that it's instant nostalgia for some - and for others who never were there in the first place, it's a

chance to see a living legend.

But to act as if this was all the saving factor in a dying music is absurd. More records are sold every year, more kids go to more concerts - even if many of them are held at speedways and football stadiums. Pete Rudge recently complained (Hit Parader #118) that rock was too much big business, and he would like to have The Who go to smaller halls like it was in the beginning. Carly Simon and James Taylor haven't been able to perform in the kinds of halls they like to play in for several years now - their audiences have exceeded the number of seats available in places that have the intimate atmosphere those artists prefer. Therefore - James will have to play a say, Nassau Coliseum on this tour, although it's not his favorite thing.



Anyway, there certainly is no lack of music to be heard. There are dozens of acts performing nightly in a number of cities across the country. Television is increasing its coverage of rock as well, and although the way it's presented may not be ideal, it's reached a level of near - saturation - especially on Friday nights. Black Oak Arkansas, Grand Funk, Foghat, Edgar Winter, Johnny Winter, Mahavishnu, Joni Mitchell, Emerson, Lake & Palmer, Ten Years' After, The Kinks, Seals & Crofts, Uriah Heep, J. Geils', Poco, Dave Mason, The Dead, The Allmans, Genesis, Quicksilver, New Riders, Doobie Brothers, Beach Boys, and more are alive and well and making music. Surely it would be a musical event if the Beatles were to tour again together, but it's not the Second Coming nor is it The Only Hope. (Now if Marvin Gaye really does that promised tour; however...) □



ROCK & ROLL HOTLINE

By Lisa Robinson

As reported earlier in this column, Led Zeppelin's own record company will be called Swansong. Paul Rodger's group - Bad Company, will be the first release on the label, probably the record will be out by the time you read this. In the group with Rodgers are Mick Ralphs on lead guitar - (he used to be the lead guitarist with Mott the Hoople), Simon Kirke on bass, and Boz on drums. The next group rumored to be on Swansong Records is The Pretty Things. And hopefully Zeppelin's album will be released by this summer.

When he was in New York recently to see Maggie Bell perform at the Academy of Music, (he did manage to make the trip after all) Jimmy Page told me that he thought the group had enough material for almost four albums! Probably they'll release a double lp though, with some live material from their last U.S. tour included.



Bad Company - the first group to be released on Zeppelin's Swansong Records. L to R; Boz, Paul Rodgers, Mick Ralphs, Simon Kirke.

Bill Graham and Allmans' agent Johnny Podell apparently did streak onstage the second night of Gregg Allman's solo tour. Gregg also got a hold of Podell's clothing while the streaking was taking place, and Johnny had to run around backstage totally naked while Gregg was per-

forming onstage - holding the clothing ...

Gregg meanwhile, has been backed on this tour by a 24 piece orchestra, vocalists, and a rock group, none of whom are from the Allmans. The whole tour was staged by Joe Gannon, who's done the same for Alice Cooper, Bette Midler and Liza Minnelli.

Paul Simon is taking his brother Eddie along on this tour of Japan. Paul's hand has been bothering him for some time and he's been having trouble playing the guitar on it. He also writes songs on the guitar - and hasn't been able to do so for awhile. He also plans to catch up with Urabamba when they perform in Paris.

Because "Mockingbird" has been such a hit, when James Taylor goes out on tour this spring, watch for his wife - Carly Simon, to join him on some of the dates. She probably won't be onstage at the larger halls because she prefers more intimate concerts, but some of the smaller halls, such as Carnegie Hall in New York - will no doubt get the added benefit of her presence.

By the time you read this Carole King will have probably given birth to her fourth child. Carole - who is known as somewhat of a recluse, will not tour in concert for some time, and hasn't been near a recording studio in months.

Bill Wyman was in Los Angeles a month ago finalizing plans for his solo lp promotion. The album is completed, and features the Stones' bassist singing, playing several instruments; he also arranged, wrote and produced everything. Leon Russell, Dr. John, Danny Kortchmar and Dallas Taylor are some of the musicians who helped him out on the lp. It will be released by Rolling Stones Records in May.



Maggie Bell - back for a second tour.

Mick Jagger was also in Hollywood recently, finalizing plans for the Rolling Stones album due out in June. While in tinseltown Jagger attended a tribute to film actor James Cagney, the premiere of the "Rocky Horror Show" (with wife Bianca), and went to the Record Plant one night to record (just having fun, there aren't any signs that the stuff will be released) with Jim Keltner, John Lennon, Harry Nilsson, Ringo Starr and Bill Wyman.

And the Beatles rumours are getting intense. First everyone thought that if the four could work out their financial disagreements, the way could be cleared for the Fab Four to tour again. Paul was supposed to be flying in to Los Angeles to meet with Ringo, George and John - all of whom were already there. Then the stronger rumor appeared to be that George Harrison would tour with Eric Clapton and Ravi Shankar in the fall.

As of now, Harrison's tour seems to be the one to bank on, with Bill Graham as the likely promoter. George has also seriously been shopping around for a new label deal - with A & M Records as one of the heavy contenders to sign Harrison; David Geffen's Elektra/Asylum Records is also hot after him. Geffen,



Bill Wyman, solo lp out soon.

naturally, wants the next big tour album of 1974.

McCartney has been busy trying to get a new Wings together for a tour in the U.S. - he and wife Linda planned to come to the States for the Academy Awards ceremony. McCartney's "Live & Let Die" was up for a Best Song Award. Ringo also had to be on hand at the Filmex Festival at Grauman's Chinese Theater - to make a personal appearance when his film, "That'll Be The Day" is shown.

Alice Cooper's manager Shep Gordon has formed a film production company with Bob Guccione publisher of Penthouse and Viva Magazines. The first film they'll release will be Alice Cooper's "Hard Hearted Alice" filmed on tour last year and completed recently in Los Angeles at the Universal lot. Shep, by the way, was in an accident in New York when the taxi he was in hit a news truck. He's okay though.

Alice skipped off to London for a few weeks to do some interviews. When he got back he started looking for a house of his own in Hollywood, as he's tired of having to drive in from Shep's Malibu bungalow nightly to go to the Rainbow on Sunset Strip where he hangs out.

Since his near fatal auto accident last summer, Stevie Wonder has been re-evaluating his life. He's said that he wants to do things to help children, also that he would like to spend some time in Africa. Although he won't stop recording - (he's been in the Record Plant in L.A. for a month or so doing the next album) - he may stop touring for awhile. He gave a sizeable percentage of the proceeds from the Madison Square Garden concert to the Minisink Town House in Harlem; a community group dedicated to sending kids to camp.

Emerson, Lake & Palmer premiered their feature length film in California last week. The movie features ELP performing Mousorgsky's "Pictures at an Exhibition"

at the Lyceum Theater in England two years ago. It also shows the trip performing other classical works. The 53-minute film is being made available to American television, having been seen last year on the BBC in England.

Maggie Bell will be returning to America this spring to do a second concert tour; almost on the heels of the highly-successful first one. This time around - most likely in May - she'll do dates in Texas, Los Angeles, San Francisco, and Canada ... Yoko Ono has finished her latest album. Recorded at the Record Plant in New York, it was produced by David Spinozza who has himself played on such albums as Carly Simon, Aretha Franklin and James Taylor - and will be producing James' next lp ...

Todd Rundgren fell off a stage in Detroit recently - an accident that occurred while Todd was trying to get into the audience to shake hands during "Hello It's Me". Usually he's allowed by hall managements to do this fairly easily; at this particular date he was told he would have to refrain from going into the crowd.

Todd - not one to stop the flow between himself and his fans, attempted to overcome the obstacles and get down there anyway, and slipped and fell. Some dates on his tour may have had to be cancelled;



George Harrison - Fall tour is likely, with Clapton and Shankar along?

Bearsville Records' chief Paul Fishkin was wheeling Rundgren around in a wheelchair for a few days. Nothing could dampen his spirits however, as this looks to be his most successful tour so far.

Watch for the "California Jam" - held at the Ontario Motor Speedway on April 6th, to be a television special. Since ABC Entertainment produced the show, it's likely that ABC TV will have it on the air. Featured groups were ELP, Deep Purple, Black Sabbath, Black Oak Arkansas, Rare Earth, Earth, Wind & Fire, Eagles and Seals & Crofts.

... Mick Ronson toured the U.K.



David Bowie's next lp will be titled "Diamond Dogs", featuring cover artwork by Belgian artist Guy Pellaert. The fold-out cover (pictured here) shows Bowie as half-man, half-dog.

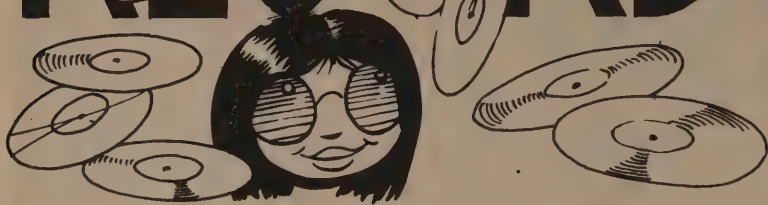
during April - so far no plans have been set for American concerts ... David Bowie's next lp will not be called "We Are The Dead" as was reported earlier - but instead will be titled "Diamond Dogs" with cover artwork by Guy Pellaert who did the fabulous "Rock Dreams" book. "Rock Dreams" is a collection of original artwork of fantasy paintings of rock stars from Elvis to Bowie and everyone in between, portrayed in surrealistic situations ... Atlantic Records has signed Marc Bolan. Despite the fact that he's been such a big star in Europe, Marc has had his difficulties getting off the ground in the U.S. This time he's hoping to do it without the T. Rex tag - just as Marc Bolan - and with the help of his current English single hit - "Teenage Dream"

... A physical condition first diagnosed as exhaustion, then as mononucleosis, forced June Pointer to temporarily leave the Pointer Sisters. That cut the group down to three sisters - Ruth, Bonnie and Anita. The Pointers have been on an extensive one nighter tour and will be back in California early May - hopefully in time for June to replace them ... The Jefferson Starship kicked off their national tour in Chicago last month ... Leo Sayer, Suzi Quatro, and Roxy Music all expected here this spring for their first American tours ... Big tours coming up: The Kinks, Genesis, CSNY (see Media), and maybe ... by the end of the summer ... Zeppelin. □



Mr. & Mrs. Gregg Allman.

RECORDS



PAUL SIMON IN CONCERT: LIVE RHYMIN'

(Columbia PC 32855)-

Paul Simon's last album, "Rhymin'/Simon", was so beautifully recorded that I used it to test out my new speakers. The speakers held up. His concert in New York last year was such a magnificent evening - it was the performance of a mature artist who has reached a point of musical brilliance.



Photo By Maureen Donaldson

Not to mention that he is probably our most important songwriter ... Anyway, live albums often are totally unnecessary. They fail because the songs are mere repeats of things already recorded, or there isn't anything on the disc that gets across the feeling of what it was like to have been there.

With Paul Simon's live lp, all the reasons for making such an album in the first place come into focus. The clarity and the standard of excellence on this album is just as high as that on his studio recordings - a very high quality indeed. And the rapport and the intimacy Simon establishes as a performer with an audience comes through strongly, making this one of the best albums of this past year. Paul Simon - in having two of the best albums of this

past year, is way ahead of anyone else.

"Live Rhymin'" is a thoughtful album, much work seems to have gone into its creation. The audience's applause, both at the beginning and the ends of the songs, as well as the "rhythmic clapping" during the songs, has mercifully been kept down to a minimum. Simon also gives rather generous exposure to Urubamba and the Jessy Dixon Singers, both groups accompanied him during his concerts and Paul has chosen to include many numbers that show their talents; ("El Condor Pasa", "Duncan" and "The Boxer" with Urubamba, "Loves Me Like A Rock", "Bridge Over Troubled Water", "Sounds of Silence" and "Mother and Child Reunion" with the Jessy Dixon Singers). It is also to Simon's credit that he left in the Jessy Dixon Singers performing "Jesus Is The Answer" on their own. It is a rousing gospel number that was one of the highlights of the concert.

But it is definitely Paul Simon's talent that shines so brightly on this album. Without a trace of self-consciousness he sings his classics, songs like "Bridge Over Troubled Water," "Homeward Bound", "Sounds of Silence" - and somehow manages to make it sound as if he's singing them for the first time. It's never dull, it's never a cliché. With the vocal assistance of the Dixon Singers on "Bridge", the ending becomes a freer, more emotional finale, and it's magnificent. "Live Rhymin'" is perfect.

—Lisa Robinson

GRAND FUNK, "SHININ' ON"

(Capitol Records, SWAE-11276)

Once again, Grand Funk Railroad have come up with a rock and roll album that's as direct and energetic as any lp in your local record store. This is professional rock and roll, music that conveys the second-nature relationship

Grand Funk have developed with the electric mysteries of the recording studio.



I'm particularly partial to the first single off the album, Goffin and King's "The Loco-Motion", with its exuberant production, but that cut is not absolutely representative of the rest of the album. Instead I'd pick "Shinin' On" and "To Get Back In", the first two cuts on side one, as more in the Funk tradition: solid guitar chops, strong lyrics, totally rhythmic tracks, with nice horn and keyboard punches.

There has always been a lot of muscle in Grand Funk's music. Mark Farner and Don Brewer, who wrote almost all of the material on the lp, with occasional contributions from Craig Frost, have mellowed, but the muscle hasn't gotten flabby. Farner still delivers vocals you can believe; still plays guitar like he was ripping through walls. Brewer is also an accomplished vocalist, as we all heard on "American Band"; his drumming is still a pounding mixture of percussions, but it has an ease, a grace to it that is more evident on this album than before.

I guess the major event on this album is that it can be played at a couple of volume settings. There was never any problem with playing Grand Funk as loud as your hi-fi would go ... and this lp is, if anything, more dynamic at those levels. But this album can also be played soft, yet it still maintains its power. The lp, from "Shinin' On" through "Little Johnny Hooker", is the work of professionals; it doesn't pretend to be anything it isn't, instead it has most everything you could want from a rock and roll band.

A word about the packaging: when you buy a copy of "Shinin' On" you get a 3-D album cover, 3-D poster inside, and a pair of 3-D glasses. Conceived and designed by Andy Cavaliere and Lynn Goldsmith, the packaging mirrors the music. It isn't a 'tricky' cover, it doesn't smack of the novelty approach — "If we give 'em three-D glasses they'll buy the album." — it's just a little something extra from Mark, Don, Craig, and Mel, not meant to supersede what's in the grooves.

If you're not on the Grand Funk Railroad by now, this album is one more reason to get on board.

— Richard Robinson

RECORDS

VAN MORRISON "IT'S TOO LATE TO STOP NOW"

(Warner Brothers 2BS 2760)

Van Morrison is *the* best and this two record "live" album is Van Morrison at *his* best.



A Warner Brothers executive once said Van "detests performing" and by his own admission Van's concerts are "inconsistent." Yet this album captured Van at his performing best, full of dramatics falling just short enough of excess, and vocal brilliance of the kind only he can deliver. The arrangements are a precise blend of guitars, keyboard, percussion, horns and strings, all of which are subservient to Van's blazing voice. The songs range from his early Them hits through to the present, as well as his interpretations of several R&B standards never before recorded by Morrison.

"Bring It On Home To Me," for example, is a Sam Cooke classic that has had innumerable covers by both black and white artists yet Van's reading is so fresh it sounds like it could be a hit once again. The uncountable blur of notes he goes through on the first singing of "Bring" in the song is a perfect example of why he is considered by many other singers to be the supreme master at phrasing a lyric.

Also particular treats are his new versions of the Them hits "Here Comes The Night", (whose underlying chord change is as infectious as ever) and "Gloria," and his hard-rock dynamic rendition of "Domino."

"Cyprus Avenue," is the lone selection of "Astral Weeks," which was Morrison's most poetic (and worst selling) album. At nine minutes and thirty-five seconds, the "live" version a two and a half minutes longer than the original as a result of Morrison's extended dramatics which reach a height when he

mock-stammers through the line about his tongue being tied. It is a fitting closing number for the album and the perfect example of how electric Morrison *can* be on stage.

Where Morrison finds his chords and phrasing is impossible to say. Despite his acknowledged influences of Ray Charles and many other black greats, he has a soul all his own as haunting and profound as any rocker anytime. Whether you have all his albums or none, "It's Too Late To Stop Now" will probably be one of your most quickly worn out records.

Meanwhile, Van maintains his beatnik facade of "seriousness" as if despair were an artistic end in itself. Of the ten photos of him on the fold-out album jacket not one has a trace of a smile. But Van is one "artist" who is in *truth* an artist — and the album certainly doesn't *sound* as if he "detested" making it.

Daniel Goldberg

ROXY MUSIC: STRANDED

(Atlantic)

When I wrote about Bryan Ferry's solo album a few issues back, it was with regret - for I thought you might not be able to find it in your record stores. For that reason - I didn't review Roxy Music's latest lp, "Stranded", despite the fact that it is an album I love. I actually didn't think that any of the record companies here would have the good sense to sign either Roxy or Bryan up; not because their music was peculiar, only that sometimes really good stuff tends to get overlooked. With my apologies to Atlantic Records ... for they have signed both Roxy and Bryan, and you should be able to buy both lps in May in this country.



Although Roxy's music has been described by some as sounding like terror in the rue morgue, weird, eerie or all of the above, it's just really very good, often experimental, rock. It's original and creative, and in a scene where so much music is predictable, it's a refreshing change. Roxy's Music is occasionally strange, perhaps - but it's never dull. This is the group's third album, and their first without electronic wizard Eno. Let's just say that his departure allowed him to pursue the music he hears in his head, whereas Roxy has become a bit more - commer-

cial, perhaps. At least there is one less ego in the band.

A word about the cover - mainly because this must be the only band who lists the hairdresser and the makeup artist on the credits before they tell you who the producer is. Bryan Ferry once told me that when he was a boy he loved those old Mantovani covers, with a sexy girl on the cover in an inviting pose. Both of Roxy's earlier covers have had sexy ladies posing; the first on satin sheets in a French sort of maid's outfit, the second was a well known sex change wearing black leather and a cheetah standing by a Cadillac. This one goes even further - and has one of the most lusciously slick covers ever. It's a girl fallen down in the woods (?), (jungle?), with a ripped dress, wet and clinging to her body. (Raped?) Anyway, it's amazingly sensuous, very glossy, and part of Roxy's desire to have an attractive package indeed.

The music inside is fabulous, it's well developed, and all eight songs are perfect vehicles not only for Bryan's sexy vocalizing, but for each member of the band as well. "Street Life" - the opening cut, is the perfect single, it's one of those rockers that all the little English girls love (the 14 year olds) whenever I've seen Roxy perform somewhere like Leicester or Guilford.

It's in the true tradition of Hard Rock, and doesn't let up. It reminds me of Bryan's "Hard Rain's Gonna Fall" and I love it. "Just Like You" features some fine guitar work by Phil Manzanera, a nice slow, love song - where "Amazona" sounds like Donovan on one too many martinis as far as Bryan's voice is concerned; the music compliments the fantasy lyrics by having the instruments "treated" (That's their word for putting the various instruments through synthesizers ... they don't use the word synthesizer too much thank god.) "Psalm", the last cut on the first side, is my favorite.

It starts out *realllll* slow ... with Salvation Army thumpa-thumpa drumming ... and Bryan singing these religioso lyrics. As the song builds up steam and the London Welsh Male Choir joins in on the oohs and aaahs in the back, it sounds like a real Sunday go to meeting number.

Side Two has the marvelous "Song To Europe" which would remind you of all those little Parisian cafes if you've ever been there. Bryan sings in his very best Jacques Brel / Julien Clerc voice at the end - in French, no less, and the plaintive piano tinkles in the background. Andy MacKay has a sexy sax solo. It's so cocktailish - going into a very grand, sweeping finale. Actually, maybe *that's* my favorite cut on the lp...

"Mother of Pearl" is a real rock and roll song, with lots of overdubs ("Get the pitcha", "Turn the lights down low", "Take a powder" all heard in there somewhere), and although I think of it as a kind of parody on Sergeant Pepper, others tell me it sounds very much like Arthur Lee and Love. Oh well. Bryan Ferry, and Roxy Music - you're too much.

— Lisa Robinson

MAHAVISHNU:

Devotee Of Music

By Daniel Goldberg



Mahavishnu's success and relative permanence in the rock world is better attributed to a triumph of music rather than of lifestyle. Yet Mahavishnu's per-

sonality, which is to say his religious devotion, is an undeniable part of his image.

Originally an English rock/jazz

musician who had played with Jack Bruce (before he was with Cream) John McLaughlin - as he was named at birth, was quickly compared to Eric Clapton.

McLaughlin was called by more than one eager critic "the greatest guitar player in the world" when his first solo album "Devotion" was released in 1969, and was perceived as part of the rock world because Buddy Miles played drums on the lp and because it was psychedelically packaged by Douglass Records. Let there be no mistake - "Devotion" is a great guitar album; a collection of searing, brilliant guitar pieces that perfectly placed McLaughlin in a new musical middle ground - undeniably complex enough to be called jazz, yet packed with enough fire to entertain many a jazz-in-different rock fan.

I first met Mahavishnu - still called McLaughlin - right after that album was released. He had just cut all of his hair off to its present length, at the suggestion of his guru. As we sat at the counter of a mid-Manhattan coffeeshop he informed me he was now eating eggs because his guru had told him to add them to his vegetarian diet since he needed them for awhile; presumably for some extra strength. Here was a charming extremely intelligent, and talented man who was telling me unceremoniously but unmistakably that he did everything in life his guru told him to.

Not being a musical supersophisticate, I never spoke too much about his music with McLaughlin simply because I lacked the vocabulary to do so. Yet hearing him play it was obvious why Miles Davis used him on some of his best albums, and one could feel the inevitable acclaim McLaughlin's guitar playing would receive should he choose to direct it to a larger public. He became the subject of a musical cult large enough to justify the presence of imports of his earlier recorded work in many "hip" record stores.

Watching the Mahavishnu Band play a year or so ago, to a sold out several thousand strong crowd in New York's Central Park, it was obvious that McLaughlin's success was based on his powerful guitar; an electric, dynamic, soaring power that contrasted sharply to the dissonant "Jazz" sound he had tried earlier. While frequently hailed as the first "jazz" artist to sell a lot of records, and as the signal of a jazz "revival" among young people who never cared much for jazz to begin with, he really represented the continuing audience for a master of the electric guitar. He is a dazzlingly brilliant rock and roller as well as an incredible improvisational and disciplined technician. His musical fusion with Carlos Santana was based as much on a mutual level of rhythmic and melodic essence as it was on Santana's sudden attraction and devotion to Sri Chinmoy, Mahavishnu's guru.

Mahavishnu has thus become rock and roll's dual spokesman: "representing" both jazz and guru, yet always giving out enough high energy in his music to keep a large following. This is not to say he is insincere. Both his music and his life appear to be at one. Yet one cannot help but note

the commercial distance between Mahavishnu and, say Larry Coryell, who also has been called "the world's greatest guitarist" by excited young rock critics, and who in fact introduced McLaughlin to Sri Chinmoy, several years ago. Yet Coryell remains a cult artist of limited commercial potential - or more accurately, commercial achievement, because he lacks the rock fire that burns however silently within Mahavishnu.

So much for jazz; although Mahavishnu is a part of the Coltrane tradition, (two of the cuts on "Love Devotion Surrender" are by Coltrane, and he *did* play on Miles' "Bitches Brew" and "In A Silent Way" and was a member of Tony Williams' Lifetime for a few months) he still is yet another canny English rocker who almost in spite of himself gravitates towards commercial expression and a form of rock and roll. One can imagine the early days of the Graham Bond Band in England with Jack Bruce, Ginger Baker, and McLaughlin and throughout Mahavishnu's music, one can feel the rock and roll that has never coursed through Coryell's blood veins for better or for worse.

The issue of McLaughlin's religious commitment is a more intriguing and significant one than that of jazz (although we shouldn't forget the professed devotion of Coltrane, Pharoah Sanders and other jazz players). It has been a particularly interesting influence in relation to the press. Other musicians are for the most part interested in Mahavishnu as musician and couldn't care less whether he is a junkie or a saint or in between.

He is universally respected by musicians although he's not known as the easiest man to work with - and there's no way of judging if that's a weakness or a perfectionist's strength. Audiences - particularly the mass of his big audience aren't really that interested in his personal life as much as his guitar playing, although they surely must have noticed that his guru has been a part of his album covers since "The Inner Mounting Flame" brought him national success.

The real influence of the Mahavishnu religiosity came onto the press who inevitably were knocked out by his sincerity, absolute devotion to Sri Chinmoy, and sparkling intelligence. Intelligence and devotion are always an attractive combination to the press who have often been conditioned to think of the two as mutually exclusive. Mahavishnu is one of the few breathing articulately speaking devotees that many journalists run into, and inevitable, his philosophy, being and lifestyle have rightly gotten more attention than the complex series of shifts of musical personnel between his various bands (one led by himself - one shared with Santana, one shared with his wife, etc.).

While he was in the early stages of making it with the Mahavishnu Orchestra, and I was editor of another rock magazine, McLaughlin once asked me if a color picture of his guru could be on the

magazine's cover. "You have to see the picture" he told me reverently, "it has such beauty and spiritual blessing that it would be a fantastic thing to stare out at people as they looked at the cover of a magazine." There is no doubt in my mind that Sri Chinmoy is a spiritual master of a very high order and of a consciousness higher than I currently experience, yet obviously I had to explain to him - Mahavishnu - that rock magazines sold because of people like Mick Jagger and Robert Plant - and he was probably better off being on the inside of such a magazine because more people would read it than if an essentially unknown middle aged Indian were on it.

The fact that Mahavishnu, though disappointed, immediately accepted this reality endeared him to me greatly for he was obviously not on a prosletyzing mission but rather an innocent lover of his guru. Mahavishnu does much work for his guru, and of course Chinmoy has written the liner notes to the "Love Devotion Surrender" album, but there has never been the feeling of hard sell or indeed any sell as much as the sincere effulgent love of God and wonder at the source of cosmic music.

There was always a peace about Mahavishnu, a self-assuredness and power that led me to ask him questions like "Do you ever get depressed?" rather than tracing the roots of his fusion of English rock and Coltrane jazz. He would acknowledge his imperfections without showing them - positive thinking after all is a virtue. Yet when there was bad sound at Mahavishnu's debut at the now defunct Cafe Au Go Go, he was as annoyed by it as every other musician is by bad sound.

The meeting with Santana is at once a vindication of his rock soul and of his religious devotion. While Chinmoy is a Hindu who loves God in the form of Krishna, and Santana a Christian loving Him in the form of Christ, there obviously was an attraction or a teaching because Santana is now apparently as devoted to him as Mahavishnu is. Yet many music fans are more interested in the meeting of the two guitars than of the two religions. There is no denying, on the other hand, the influence religion has on the music and audiences of Mahavishnu and Santana just as on those of George Harrison and even Peter Townshend.

Mahavishnu thus is in another state of musical change, having announced that his band still exists, while drummer Billy Cobham has done quite well as a solo artist, and the combination of Santana and Mahavishnu has done so well as an entity all its own. There are those who say that Mahavishnu musically teaches Santana while he learns from or with some members of his own band. I am too musically unsophisticated to know. I think more of him as owner of a vegetarian restaurant in Queens, a spiritual devotee, yet the man who I asked if he ever felt like just doing nothing. "Doing nothing" he laughed, "God doesn't let any of us off that easy." □

THE SHADOW KNOWS:

George Morton's Rock & Roll Empire

By Lenny Kaye

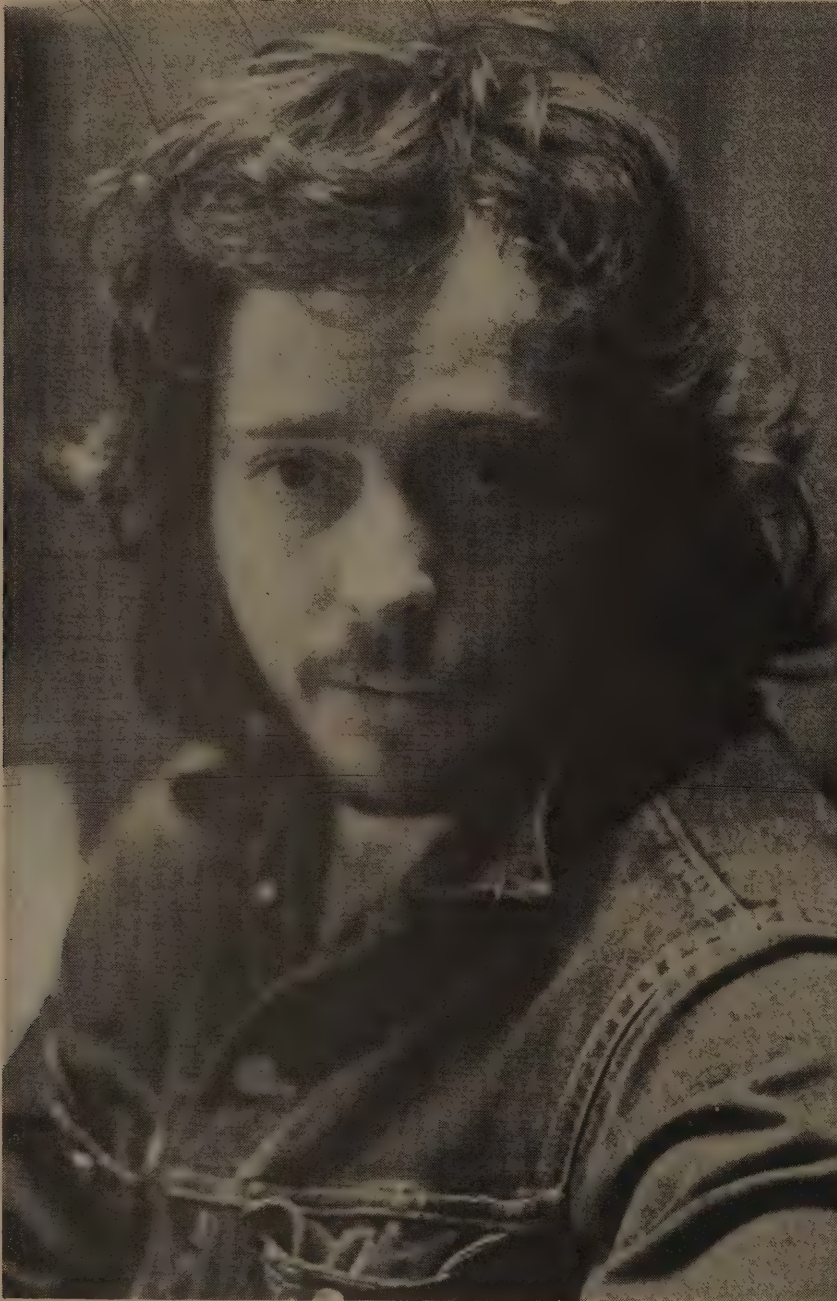


Photo By Bob Gruen

This is the test match. The New York Dolls, whose allegiance to the Brill Building sixties has oft been paid tribute; and George "Shadow" Morton, who not only caused the foundations of that edifice to quiver with some of its stranger delights, but set a style

and charisma in a production field that placed him among the high and mighty even though his output was quantitatively small in comparison to his contemporaries.

The name fits him, slouched behind the control desk like a minor wraith, abstractly leaf-

ing through a book on Tibetan mythology. You'd probably miss him on a quick survey of the room, understandably hoping that a figure of his mythic proportions would rise somehow larger than life. He's not; rather, his crumpled cowboy hat and faded denim jacket look hardly noteworthy beside the garish displays of the Dolls and their ladyfriends. He hardly seems to pay attention to his surroundings, waiting patiently while the engineer brings the mass of sound into focus, oblivious to the lurch and career of the general atmosphere.

If Shadow looks complacent, though, Dolls' manager Marty Thau seems highly enervated. He's visited the brandy bottle on a number of occasions tonight, and now is tipsily engaged in what he likes to do best, which is to visualize the heights soon to be ascended by his favorite group and perennially marvel over it. "I took the best of that whole scene," he enthuses, referring to the golden Mercer Street Arts Center era from which the Dolls smokily emerged, "and now it's just a matter of time to collect." He tosses his hand over to Shadow. "And as for him, we're just very pleased. We think it's a perfect case of mate and match." Shadow looks over, eyes half-slit, drooping his cowboy hat a few more notches down his forehead.

Johnny Thunders picks up his guitar and moves out to the expanse of the studio. Trailed by Sylvain, Arthur and Jerry, he's going to give trial run for a first-ever lead vocal on an original called "Chatterbox".

They're recording basically live, reference voices to be scrapped and redone later, and the sound as it plummets out of the main speakers is loud and fluid, if nothing else a testament to how far the group has come since the days they took as much time tuning as actually playing.

Suddenly, in the middle of a take, Shadow's hands leap up. Perfectly on cue, they crack together - once, twice - in perfect rim-shot accompaniment. The room starts in his direction, and then, just as abruptly, he settles back, a wink and a nod, the nucleus just finished pulling a few stray electrons back into place.

He shrugs a few days later when I ask him what he relies on when producing. "Me," he says after a while, swirling his glass around the table. "That's all. Energy level, belief, instinct ..."

The shoulders move up and down again in imperceptible motion. "Anybody could run that board. I could teach you that board in an hour, and if you learned how to run it ... even if it took you a year, would that make you a producer? I'll tell you what that'll make you." His finger reaches out in a point. "It'll make you an engineer. And there are a thousand great engineers, but few great producers."

He still hasn't removed his hat, though in the dim winter light of the Long Island bar we've been inhabiting for close to an hour it seems to make little difference. "It ends at the board; it's what happens after the board gives all it's got to give. A producer makes a hit because he deals with a quality of the people that sit in the studio that are capable of making hits, and then he counts on a lot of things. He counts on the situation, he counts on energy, he counts on a little bit of God, he counts on a little bit of luck, a little bit of music ..."

Shadow cocks his head. "I don't consider myself a good producer. I consider myself one of the best producers." And at least until the waitress brings another round, nothing more needs to be said or elaborated.

He came out of Richmond, Virginia, moving to a section of Brooklyn called Bedford-Stuyvesant when he was very young. Those who know Bedford-Stuy tend not to speak highly of its tourist qualities, but Morton was quick to appreciate the value of nimble feet and street survival. His father was "a courageous drunk - I love 'im" - who once tried to rob a local Williamsburg bank while under the demon influence and whose claim to fame was that he was a dead ringer for James Cagney. The family was non-musical, and by the time he was well into adolescence, the only possible hint that Shadow would chromatically develop was a short stint as lead soprano at St. Thomas Aquinas School.

In the early 1960's he sang on and off with a vocal group called the Gems, playing neighboring Long Island towns and occasionally backing up other, equally non-professional newcomers. They started in the back of a candy store - "Our biggest regret was that we didn't have a subway on Long Island" - and even made an appeal for the big time to RCA. "I wrote the two songs that we recorded as demos. One was called 'Hot Rod' and the other was ... I can't even remember. But RCA called and said we'd like to make you a solo, and naturally, I told them no. Where I go my friends go, right? Not that I've spoken to any of those friends for fifteen years ..."

But it was in that period that he met a girl named Ellie Gay, later to call herself Ellie Greenwich, and for a while the Gems used to harmonize

around her when she used to appear at high school dances. It was a name that meant as much as any other to Shadow at the time, but it would soon come to spark quite an important circuit in his memory.

But having the desire to stick too long at any job (he remembers at least sixty or seventy different occupations between the time he was sixteen and eighteen), he roamed the country for a while - "got in a lot of arguments, saw and did a lot of things, picked tobacco for fifty cents a day ... that whole route before it became vogue." It wasn't until he found himself on the New Jersey Turnpike one snowy night, aimed from Philadelphia to New York, unable to get a ride, that events began to take an inexorable churn.

"It happened because of a lot of people and a situation I just couldn't ignore," he recalls, lighting another cigarette, letting the time-slide roll. "I was friends with a guy named Jerry Love, and when I got stuck that night in a diner on the turnpike, I just decided to call him. You know, reverse the charges, 'hey, Jerry, you gotta come pick me up', and he's a nice guy so he does it. And on the way back to New York, he asks me if I heard what happened to Ellie Gay. I haven't even *thought* of the name for a couple of years, so I say no, and he says she's writing a lot of hit songs with this Jeff Barry, and they're doing a whole number. I said you gotta be putting me on, that can't be real. He says 'nope, it's the very same ...'

"So a couple of days later I call up Ellie Greenwich, exchange pleasantries, the usual bullshit that goes down in those conversations. I say I'm writing songs. That was a lie. I hadn't written a song in years. She says 'why don't you come in and see me?' That was a lie ... she didn't give a shit whether I came in to see her or not. But I

LEADER OF THE PACK



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did. Three days later I put on my best outfit, took the only dollar I had in my pocket, got on the Northern State Parkways and hitched into New York. I went up to her office and she was sitting in a room with a guy I later found out was Jeff Barry.

"She was polite, she played me some of the records they had just made. Not wishing to offend an old friend, I said they were nice, and that irritated Jeff Barry. He had been sitting there all the while, just strumming away at the piano. We didn't exist as far as he was concerned. Very cool. Finally he turned to me, he wasn't missing a beat on that piano, and he said 'you think that's a nice

record?' I said yeah. He said, 'Do you think you can make a better record?'

"We went on like that for about an hour, kind of cat and mouse. Blah, blah, when can you have it ready? I say 'well, this is Thursday, I'll have it ready for you by Tuesday.' He says I'll give you a month. I say no ... I only need until Tuesday. Finally I left. I had no idea what I was getting into, but now I had to come up with something or lose a lot of face."

Such matters are not easily disregarded, especially if you're from Bedford Avenue and are used to calling your own shots. Still, inexperienced as he was (Shadow's only previous experience in the

record business had been the RCA fiasco), he was not without his options.

"I had met Bob Lewis at a hop one time - better known to the world as Babalu (a classic east coast disc jockey); he was very interested in racing cars and so was I, so we used to go to a lot of races out in the Hamptons. He was kind of pushing me into doing something, and I wasn't that anxious to do anything. I didn't give a damn. Didn't mean anything.

"But I'd remembered I was in a bedroom one night with a lady who was a belly dancer, and he called me up and said I got a bunch of girls here and they know how to sing like hell.

And I came over and said they were good, they're good girls ... but that was all there was to it for about nine or ten months.

"So as fate would have it, I got a phone call from these girls, who were the Shangri-las, though they obviously weren't the Shangri-las then. Mary Weiss called, and she said we haven't done anything since the last time we saw you at Bob Lewis's. We'd like to do anything. I said fine. I called up a friend of mine who had this basement studio, his name was Joe Monaco, and I said 'Joe, listen, I got this company who's interested in making a record, and I got this group.' He said terrific. Then I got hold of this friend of mine named George Sturman who knew musicians, and I told him Sunday afternoon we're going to make a record. It's all set-up.

"Comes Sunday afternoon, we're supposed to be in the studio by 2:00, and I get in the car by one, and on my way to the studio I realize I don't have a song. I didn't know what we were going to be doing. So I think about this tune on the way to the studio, I walk in, say hello, go to the piano, take two fingers, say 'you sing this, you play this'. I record that and on Tuesday I bring it in to Jeff Barry ..."

... Who, Shadow assures me, hasn't moved from the piano stool in all that time. Barry looks over, says "I see you brought something". Plays it. Listens carefully. Asks if he can play it again. Then takes it down the hall to play it for some "other" people. "I was starting to get nervous all of a sudden. This wasn't a game any longer. Up to this point I could still walk out, could still say 'what do these people know'. Now I began to think it might be for real."

An impression justified when a pair of contrasting colored eyes poked in through the door, offered him a hundred dollars a week, clear, and

only then bothered to introduce themselves as belonging to Jerry Leiber.

The record was "Remember (Walking In The Sand)", and with a few Mira sound effects additions and a shot or two of echo, proceeded to storm the charts on the fledgling Red Bird label, which Leiber-Stoller and George Goldener were utilizing as virtual house representative for their resident writers and producers. Shadow wasn't particularly surprised when it hit. In fact, he never doubted that once released, inevitable gold would follow.

"Really, I didn't know any better. At that time, if I had any idea how many records were put out every week, or how many albums, or how many people got involved in music, I probably could've thought it into the grave. But my feelings told me it was a hit, and that's what it was. When they called me up and said it went to number sixty four on the charts the first week, I said 'that's nice ...' If somebody wanted it, I just assumed it was a hit. And when somebody told me it was a different type of record, I didn't understand what the hell they were talking about."

It was to be the first of many,

not to mention a long, rocky, and ultimately endearing relationship with the Shangri-las. If the Ronettes were the royalty of sixties girl groups, the Crystals their unwilling ladies-in-waiting, the Shangri-las were the handmaidens that made good, rising from virtual kitchen scullions to the rank of pop cinderellas. Shadow may pretend to be oblivious to the factors which set them apart, but in the scenarios he constructed he allowed them more dramatic freedom than the Top forty had yet permitted. His records were constructed on the order of film scripts, catty dialogue alternating with soaringly visual plots and a healthy, creative use of stereotype. He took folk heroes on the order of black-jacketed motorcycle hoodlums, teenage runaways, teases and flirts, and graphically presented them in a way that seems more of a breakthrough now than it did even then. □

Next issue Lenny Kaye talks to Shadow Morton some more about the Shangri-Las, Janis Ian, the Vanilla Fudge and his current work with *the New York Dolls*.



Photo By Bob Gruen

The New York Dolls with Shadow Morton.

MAGGIE BELL:

Rock & Roll Woman

By Lisa Robinson



Photo By Andy Kent

"It's not difficult for me to be opening the shows here," Maggie Bell smiled, "I'm quite happy about it, you know? I've done it before and it's just like déjà vu to be doing it again." She said this as we sat comfortably in the Beverly Hills Hotel, before the very start of her first American tour.

Maggie, the lady who many people haven't been able to stop comparing to Janis Joplin - mainly because the two ladies have that certain kind of ballsy energy onstage and blues influenced voices - was seemingly quite sure of herself. And with good reason. For here was a woman who

had been performing in England with her former band, Stone the Crows, for almost five years before she parted company with them to go out on her own. She'd won just about every music poll Best Female Vocalist Award there was to win - and she'd excited audiences in a way



that few can.

One always heard of Maggie Bell here, for the past few years we've been waiting to get to see the lady in action. There were the stories about two recording efforts that never got off the ground, and then this past fall Jerry Wexler managed to get Maggie's voice recorded in a studio to everyone's satisfaction. The tour was on, obviously to coincide with the release of the "Queen of the Night" lp.

And Maggie - no newcomer to this business, was perfectly content to work hard, and let her talent shine through - confident that she wouldn't be an opening act for long. "I just happen to really enjoy performing, you know?" she said. "So many people in this business can become cocky, like they're doing you a favor. I can't wait to get onstage - I'm dying for it," she said - and this was back in March, just prior to her debut performance at San Francisco's Winterland.

Los Angeles, Spokane, Portland, Waterbury, Connecticut, Philadelphia, New York, Chicago, Detroit, Atlanta and Miami followed: and everywhere that

Maggie Bell performed the reaction was the same. The reviews were raves, the attention was enormous. The Janis Joplin comparisons were, in this reviewer's eyes, irrelevant. For Maggie Bell's voice is under a tighter control than was Joplin's, she is a more highly developed performer whose voice soars - it doesn't scream, and it isn't likely that she's going to burn herself out.

The most impressive thing about this Glasgow born-and-bred woman is how natural she is; onstage she projects an energy and a funkiness that few women in rock and roll do, and when you talk to her on a one to one basis there just isn't any bullshit. "I know what I've got, and I'm glad that I've got it," she confided to me at one point during the tour, "but I also know that it's hard work - work which I'm perfectly capable and willing to do. I always knew I had a good voice, really. If I hadn't been singing I would have been acting or something. I mean I dressed windows, I got my diploma for dressing windows, and in Scotland the thing to do was to go with the boy up the road and marry him and have kids

and work in the five and ten cent store.

"My relations to this day *still* say - 'Really, we wish you'd give this all up, you're a *great* window dresser!' They do. But I was always a renegade. I used to run away for days at a time and my mother wouldn't know where I was ... this was when I was twelve years of age. But it was my mother that actually got me into this business, she answered an ad for me in a local dance hall kind of thing ..."

Maggie had been singing since she was about five years old; primarily in a Salvation Army band. "My father would walk by me, I'd be there by the fountain on Sunday, you know - they'd have the flag up, and we'd be singing 'I've got the joy, joy, joy joy, down in my heart' - and he'd yell out 'You bloody hypocrite!' But that church music was really soulful. I used to get records from an uncle in America - he'd send me rock and roll records and Mahalia Jackson records, remember that Lord's Prayer she sang? And I'd always tell him to send me records from those black ladies ... I wanted to hear the black women's records!



Photo By Andy Kent

Photo By Mike Putland



"I always believed that Americans were the innovators of all that - all that black and gospel music. There wasn't any music comparable to that in Scotland or England ... and there was always somebody like me who had an auntie or a relation who would send them records. I had all the Bill Haley records before the movies came out ... those Alan Freed movies. I used to get all the movie magazines and when I heard there were movies coming that had jivers in them - I went wild. I wore bright green luminous socks, and big pointy toed shoes. Tight waspy belts and straight skirts ...", she laughed, remembering.

Talking about her home town Maggie was fiercely loyal. "Up in Glasgow is one of the best gigs in the world. There's a theater - it used to be called Green's Playhouse, now it's the Apollo Theater, and it's a very old cinema. Got about six flights - dance halls and everything, and when you go up there to perform they really appreciate music. That's all they can do actually - buy and listen to records, everything closes up at ten o'clock at night."

"The best audiences in the world are in Glasgow, just ask any musician that. It's just that people have blown it up to be rougher than it is ... I've been in much rougher places."

Maggie was like an eager child to see how the audience reaction would be to her in America. "Onstage I get so ... charged up, I once told a guy that I could walk through a wall. It's a great feeling. I move around a lot onstage, people who just meet me and

then see me perform might be surprised! Sometimes there's a different level of energy - just that extra bit of excitement, but I don't think I've ever performed badly."

"Queen of the Night" is an album that shows Maggie's vocal versatility to its best advantage. On it, she sings rock and roll ("Oh My My", "After Midnight"), blues ("As Years Go Passing By") ballads ("Queen of the Night", "Souvenirs", others...), and she performs much of the albums' material onstage as well. With her on this recent tour were musicians such as guitarist Hughie Burns, bassist Pat Donaldson, drummer Paul Francis, keyboard man Mike Moran, and three female vocalists who called themselves Thunder Thighs. The sound was full - there was little discrepancy between the way Maggie's songs sounded on the lp and onstage; of course, there was that extra energy of the live performance that made her such a special star.

On her lp, Maggie recorded with sessions men who Jerry Wexler got together for her; men who had played on Aretha's albums as well. "The only time I was frightened," Maggie said, thinking back to the time spent in the studio, "was when I walked in there and there were all those American sessions men who I had heard so much about, you know? Beautiful guys ... but you'd heard of them on so many albums. And then after the first number they said - 'wow', they were really pleased. They knew I could sing! These are the same guys who played for people like Aretha, it was really quite incredible for me."



Photo By Barry Stacey

"I hadn't performed for about a year - and it's taken a lot of time and money to get this thing together.

Nobody ever could really record my voice properly, that's why I've been so happy with this album I've done with Jerry. Jerry definitely knows how to record a voice. I think that the people - like in England who were my fans with Stone the Crows and voted for me in all those polls, will know that we're all growing up a bit and basically I'm still a rock and roll singer ... but this album does have some different kinds of songs. It's a good listening album, you can listen to it any hour of the day."

It is apparent however, that Maggie has primarily been considered a performer. She told me, "Sometimes I just get so ..." and she *clenched* her fists and expressed with her face the way she gets onstage. Watching her during this tour, I knew what she meant.

She'd swish her skirt around during the opening number, "Caddo Queen" - or she'd kick her leg up on the piano towards the end of "Queen of the Night" ... working down on the ramp at New York's Academy of Music, and it was magical. The audience response was tremendous, she was called back for encores - there were girls singing the lyrics to "Queen of the Night" in the first few rows. For those of us who have been waiting for a woman to rock and roll - someone with energy and power and an amazing voice, Maggie Bell is here. And she's been well worth waiting for. □



IAN HUNTER: MOTT CAME AT THE RIGHT TIME

By Richard Robinson

The funny thing about Mott The Hoople is that not a great deal is known about their past. They're one of those bands who just 'appeared' on the scene, already up to steam, totally prepared to rock and roll. At least that's how it seems. Ian Hunter, Mott's inimitable leader, puts it more succinctly: "We always kept our past history out of it. It wasn't particularly interesting anyway."

Mott fans may not find those two lines satisfactory, after all, Mott is fast becoming the leading exponent of hard rock on the scene. Being a Mott fan, I was determined to get a little further into the Mott legend than "It wasn't particularly interesting anyway", so, when I spoke with Ian, I pressed the subject.

"Was there another rock band with the same members prior to Mott?"

"Yes," Ian answered. "The other four, the original four, of which there's only two left now, they had a band. I wasn't involved in that. The original four were Overend Watts, Mick Ralphs, Verden Allen, and Buffin. Now Overend Watts and Buff are the only two left, the other two went. They had a group called Silence, which was from a little town over near Wales in the West Country. I come from the West Country too."

The story begins to unfold. I ask Ian if he was performing prior to joining Mott.

"It was a very funny situation cause I..." Ian begins, then he stops for second, shifts gears, and continues: "...there's a guy called Mike Smith

who was at CBS Records about '68 who heard some of my songs and signed me to a publishing company known as Leeds Music. And Leeds Music is Barry Mason and Les Reed. These were the two guys who wrote all the songs for Tom Jones and Engelbert Humperdinck and Ken Dodd and all these type people. And like I was signed too. I wrote a song and Les Reed would say if it was good enough. Les Reed was like pretty good ... he would say, 'Yeah, it's okay, it's a good song, I don't know what we're gonna do with it'. And they would pay me about 45 dollars a week and every three months the option was up, you know? None of my songs were being published 'cause Engelbert Humperdinck didn't really get on with my songs, but they liked them though, this is the funny thing.

"So Mott came at the right time because I was beginning to get a bit ... I was ah Fridays they would all go out to dinner except the guy who paid the wages and I used to nip in there quick and get mine and get out again. I felt very paranoid about the whole thing. 'Cause they weren't getting anything out of me except tax relief. So, when Mott offered, I just seized the opportunity."

Switching to the present, I tell Ian that, to a great extent, Mott seems the only hope for a new hard rock band. Mott has become, potentially, the next big rock band in this country ... just one more hit single to put them over the top and...

"Yeah," says Ian, "this was the

upsetting thing about our last single, 'All The Way From Memphis', which was a big hit in England. 'Memphis' came out a few months ago, and the album was sitting 'round about thirty in Billboard and you know if you have a hit single, you know that album would have been a top ten hit. So everybody at Columbia was really upset about that. 'Cause they really tried hard, but the AM stations, for one reason or another, just wouldn't accept it as a single, you know."

Was it edited?

"Oh yea, it was different from the album track. There was more balls in it for a start. A guy called Bill Price boosted the mix. It was the single that went out in England. I didn't want it to go out in England, but when Bill Price re-mixed it, it sounded good. I was worried about the level, the level on the Mott album is pretty low, but on a radio station they just jack them on, they don't worry about levels. And I was worried that 'Memphis' was gonna be too low. Then, when I heard it boosted, I said, 'Great!'. Well it got to nine, I think it was, and they put it out over here. AM stations seem to have their little 'blocks'. They'll take a couple of rock things, then they'll take a few Detroit things and a few Philadelphia things, and at that time Elton John was out with that 'Saturday Night's Alright For Fighting', and 'American Band' was out and 'Smoke On The Water' by Deep Purple. And so their little corner, their little heavy rock bit — what they call heavy rock — was fully

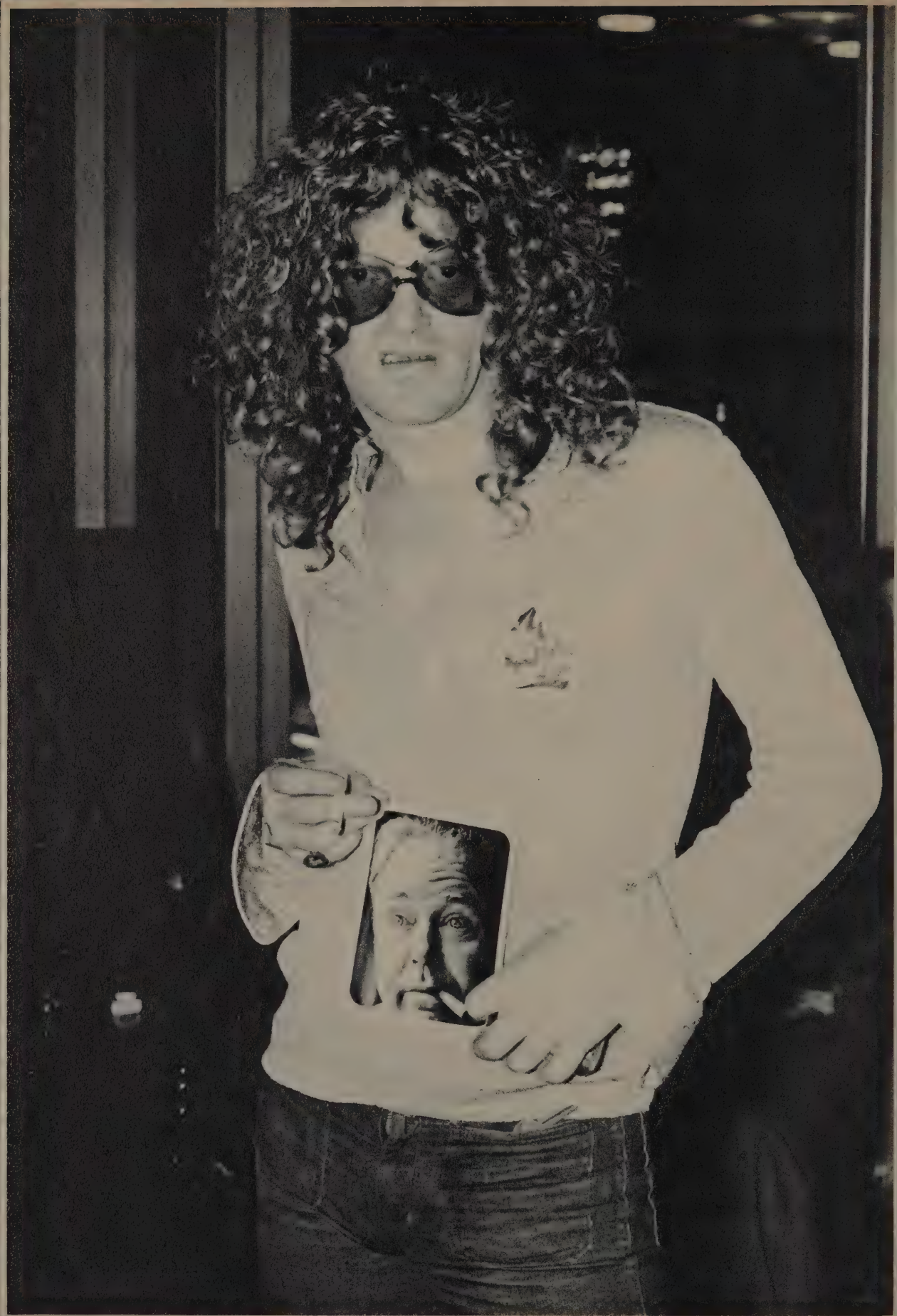


Photo By Richard Creamer

what our responses are within the band. We know each other very well, not only musically but socially, and the fact is we're very happy to maintain ELP as a three piece band. We work well together. There's no real reason to change the momentum of the way things are going.

HP: It's surprising that you all get along so well off-stage.

Greg: I imagine it is. It's a funny band, you know. It runs on a democracy. Unless all three of us agree on something, it doesn't get done. In a way, it can hinder progress of a band because you tend to do less things. If everything has to be unanimous, not a whole lot gets accomplished in a short period of time. But whatever you *do* do, is done with togetherness and full gusto. Complete enthusiasm. That may be one of the reasons this band has become so successful. Politically, we're very just.

HP: Is that the main reason for ELP taking so much time with their efforts?

Greg: Certainly that's one of the major factors, but I wouldn't credit that as the reason we take time. We take time because we want things to be very good. We impart high standards on ourselves and that generally makes it heavy going. If we're not satisfied, we don't record it or release it. We've thrown a lot of material away. Sometimes I wonder if it's right, actually. A lot gets passed by ... material that should maybe be kept.

HP: Why is the album entitled Brain Salad Surgery when the actual "Brain Salad Surgery" tune is on the flip-side of a single?

Greg: I'll tell you the story behind that. We basically had finished the album and had all agreed that it was what we wanted it to be. It was well-balanced with regard to each of our performances, and that is most important with our recordings. Yet we had studio time still left, so we dug out some of the tapes of things that we maybe jammed on for two minutes in between takes.

There were three or four tracks in there that weren't really anything, but they were things that could be used ... good basics. They were very loose and that's something that we've never actually put on record, you see. These tracks were very, you know, very *disorganized* ... brutish in a way ... and with our left over time we re-cut the tracks. "Brain Salad Surgery", the tune, came from that. Then there's "Tyrone's Spotlight". That's a fantastic track, you ought to hear it. *Really* a basher. Heavy rock 'n roll.

HP: But is that what you're really into? Watching you during your acoustic set on-stage, you really seem to be ...

Greg: Getting off.

HP: Right. "Lucky Man" and "Still You Turn Me On" could easily be given the full ELP sound, yet you do them with just one guitar.

Greg: That's very true. The first part of the show is just so full-force ... for me, it's nice to just sit on a chair and play my

acoustic. The whole fucking thing just stops for a little while and people can just sit and listen without being done anything with. They can enjoy just a simple melody without giving it a tremendous amount of thought. It's just there to be enjoyed and it's a nice, relaxing part of the show for me.

That's the reason, really, that I haven't got into orchestrating "Lucky Man" or "Still You Turn Me On". It's possible, of course, We used to do it with "Lucky Man", in fact. But it's better to just sing the tune with the guitar and just get up and leave. A little bit of warmth never hurts. Then Keith does his piano solo, which is very close to him, you see. It flows well. That's why it's there. It's also principally the way I write.

HP: Do you consider yourself a prolific songwriter?

Greg: It's all comparison isn't it? I am quite prolific, although I tend not to be very productive because I'm very critical of what I write. Often I write very simple things and when you write basic tunes, they've got to be very good, 'cause if they're not ... they're very, very bad. So I'm very choosy about it. Very choosy about what to let out. I mean, I've got lots and lots of songs that I haven't done yet for fear of not knowing if it's right. I wrote "Lucky Man" when I was twelve. I thought it was silly for a long time.

HP: Just think of all the hits you'll be having ten years from now.

Greg: Right. It all works out in the end.

HP: How do you look back on that first ELP album?

Greg: The first album, ahhh. The first album was the egg. It was the egg of the band in which, to me, everything was in a delicate case at that time. It hadn't actually cracked open and become a vibe yet. It was too early. The time when Emerson, Lake and Palmer began to make music as one was with *Tarkus*.

The reason for that was that we discovered in each of us a kind of percussive property. Keith is a very percussive keyboard player. I'm a very percussive bass player and, of course, Carl is percussive by the very nature of what he does. See what I mean? When we realized that property, that was the first time we realized the style of ELP ... if you can believe in defining someone as having a specific style.

I think you can. I mean I can tell a Yes track immediately when I hear it. So that's where our sound essentially comes from. Our first album was *there*, but it hadn't yet become fruitful. While one of us was being percussive, the other may have been busy being melodic, you see. Which also is interesting, but at that point we were concerned with working out our foothold rather than embellishing upon it. *Tarkus* was a very important album and I think it shows. Then we recorded *Pictures At An Exhibition* and that had had about a year of development as a good piece for us ... so that had taken

form as well and was encased in the style.

HP: Why was the first album successful? The band hadn't been touring?

Greg: I don't believe it was for any specific reason, but for a collection of them.

HP: Most bands, especially unknown ones, depend on their roadwork to sell albums. Yes, for example, broke themselves by steady touring.

Greg: What really took place, I should think, was that the people who were into music at that point knew about Keith and myself and Carl as well. They knew that Keith was the mastermind of The Nice, that I was the bass and singer in King Crimson and that Carl was in Atomic Rooster and The Crazy World of Arthur Brown. They were aware that the heritage was a heavy one. They knew that there was gonna be a vibe there. That was the incentive to listen. So at least we had a listening audience.

The second thing was that "Lucky Man" was ... well, it just happened to be a popular song. One of those things. It was a hit tune, so that was another reason. Still another reason, and perhaps the biggest one, was that we knew what the fuck we were doing. When we came to America, we knew we had to lay down as heavy a show as we could. And we worked very hard to make our live act something that was theatrically, as well as musically, entertaining. So we considered what we were doing and plotted everything out. You see, we had the advantage of coming to America before. And we knew the rock concert audiences well.

We knew what we wanted to do. The reason that we formed the band really was that things were in phase with each other. The music was in phase, the personalities were in phase with each other. It comes back to that agreement, you see, and we all agreed about what we wanted to do, Emerson, Lake and Palmer become very strong. We didn't come on light at all. Most bands, when they come into America, try to suss it at first. And while they're trying to suss it, people are saying 'I guess they'll be alright in a year'. We came on like gangbusters from the start.

HP: And the key was experience?

Greg: Principally, yes. 'Cause no matter how much good management, promotion, whatever, everybody does for you ... you gotta be together. You can't fool people. When you get up there to perform, you're either good or no good. And if you don't do it good, no matter how much money or power is behind you, it won't happen. There was no bluff involved with ELP. It was a natural thing.

HP: Did things for Tarkus start to jell in the studio or on the road?

Greg: In the studio. I mean, not *only* in the studio. You don't just walk in and start doing it. You work out for month-and-a-half, two months ... working through everything in a room. At that time we had awful troubles with rehearsal

rooms. We got thrown out of them all. At one point we were practicing in a church hall, and keep in mind we were loud even in those days, and there was a guy who lived across the road a half-mile away who told the authorities that when he was taking a bath we had caused ripples and waves in the water. So we got tossed out of that place. Everything was largely organized in our own homes. Keith would come over to my house and sit down at the piano to work it through, or I would go over to his house...

HP: When did you begin to get used to criticism? ELP has never been adored by the press.

Greg: Very early, man. Our second date ... I'll tell you how it happened. We decided to play our first tour, after a lot of debate and discussion. And the first date we played was the Isle of Wight festival. 6,000,000 people showed up. It was absurd. We were a bit scared of that being our first show, so we did a little date before it. Sort of the way Crosby, Stills and Nash played a small college for their first show rather than Woodstock the next night.

Then we did the festival, and after that festival we got *hammered* in the press. They were waiting for us with polished teeth. And of course, they bit in deep, but we'd created enough interest by this time that the people would come to see us anyway. So on the tour, the shows were going down incredibly well and the press were saying 'They're nuts, they're crazy'. One of the most famous remarks was made by the English disc-jockey John Peel. He said 'They're a waste of talent and electricity'.

HP: Is he a friend of the band's now?

Greg: No. No way. It hurt for a very long time, the criticism. But the more they layed into us, the more we stuck together. And we decided fairly early on that we would say nothing about it. We wouldn't

retaliate and we wouldn't get bitter. To this day, we'll say nothing about anything. We're a very easy band to attack.

How easy is it to say 'Look at these fools ... and there's an energy crisis going on!?' That was actually said last week in the *Melody Maker*, that we were a waste of power. But then you go to the people and you play to the people and *they* decide, man. They're the heavyweights. Critics bands never make it. But although criticism never does anybody any good, it doesn't affect us anymore.

It does hurt personally, I mean when you know you've sweated your guts out for months and months and months and sat up all hours of the night. My bloody eyes have burned some nights, and then somebody will write the lyrics off in a sentence. That much thought, you know. That's sad. But if I continue on this point, I'll be doing exactly what I don't want to do.

HP: When *Brain Salad Surgery* came out ... the English press started to ...

Greg: They started long before that.

HP: Why?

Greg: I don't see why ... well, I do see why as a matter of fact. We haven't been there in two years and we had nothing really to say to them. We weren't doing anything in England, the most we could do with full confidence was release the records ... to give the people what we'd been creating. But we had very little to say interview-wise. We weren't playing shows and we're not the type of band that tries to do a story a week. 'Get this paper one week, that one the next'. That just isn't the way we work. We've never worked through the media or the press.

We've always gone directly to the people. If we've got a thing to do, we go to the people and do it. And then they decide whether it's good or bad and the press just join in like a bunch of fools. Right now

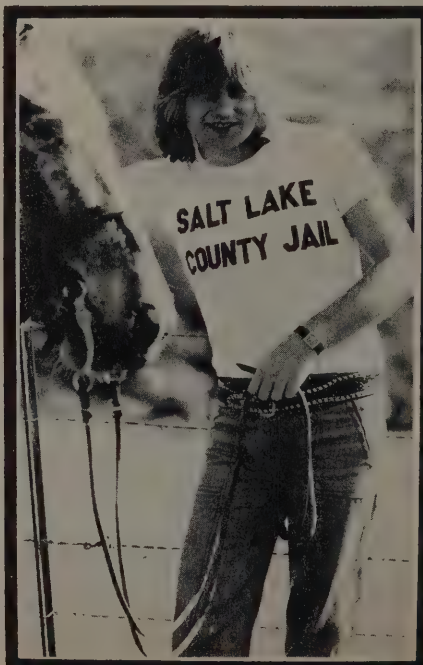
we're gonna go back to England and play five days at Wembley and we'll sell them out. And then we'll release the album and it'll go number one. And then what are they gonna say? Tell you what they'll say. 'Heros! They've come back!' So what do you believe?

They'll drive you mad in the end. It happened to Yes as well. They build you up, you know, and then you get to a place where you're the least bit precarious and BANG! They let you have it. The next one I'm waiting for is for us to be 'an imitation of ourselves.' That's got to be the next one. It's been said about Mick Jagger, right? Mick Jagger's trying to be Mick Jagger ... and all this bullshit. It's just not that important. We're lucky though, because a lot of bands do suffer by it. We don't.

HP: Was *Trilogy* a difficult album to make?

Greg: It was a hard album to make because it was a very accurate album. A lot of time went into it, a lot of care. In many ways, it's one of the best albums we've done. It's hard to look back and talk about what you think of this one or what you think of that one, you know. They're all one thing to me. If I go out there on stage tonight, I'm playing all of them. You may look at them as set with each one as a separate chronological development, but I've lived through all those so they're all linked together.

At one time we may have just finished recording one album and yet on the side of that you're probably writing something for the next record. It doesn't come to a standstill. Never. People who listen to them listen to them when you want them to listen to them, so it's a slightly different thing from my position. I must say that I do look back on *Trilogy* with a lot of respect. There's some fine work on that album. I suppose that's true with all our albums.





It freaks me out how many people say 'Oooo, I wish I hadn't made *that* album! Of course, once you've made it, there's an anti-climax involved, but allowing for that I think I can still play the first album that we made and can still dig it. It doesn't date. And that's interesting if you get into it. I, in fact, still dig the first King Crimson album. That may date a little, but I'm still pleased with the way that turned out.

HP: I hear you're on the verge of recording your first solo album.

Greg: I'll make one this year. Principally, they'll be acoustic tunes. It's important that one understand the motive for making a solo album. It's becoming a very trendy thing to do and I think generally for the wrong motives. Most cats out of bands made solo albums because they want to establish themselves. They're a paranoid attempt

to establish one's identity. For me, that's not the way I would make my album. I've made lots of the fuckers. There's only so much room within a band which shares itself three ways. To exploit all that you create ... I can only do so many acoustic numbers with it becoming overbearing within the context of this show or this group or our albums.

I do some, usually about one song an album that's totally acoustic. Things like "Lucky Man", "From The Beginning" or "Still You Turn Me On". The same as Keith will usually play one piano piece an album. The rest of it is a combination of the three of us. The reason I want to make a solo album is that I have a lot more things that I really want to play that are more acoustically inclined. But, of course, I can't cut eight songs on an ELP album. That's the reason I want to do it.

I'm not doing it for the money. I don't need to do it for the money. It may not even sell very well, although I have an inclination to think it will.

It's just a thing where I'm not gonna tear-ass to do it. It's a thing I suppose ... a lot of people ask me, you know, when it's coming out, 'when are you gonna do one?' It's a thing that I think people are gonna want to hear. It seems like the right time to do it. Whereas a year ago, it would have been the wrong time. I would have been promoting myself, if you know what I mean. I felt uncomfortable, plus there wasn't a new ELP album. It'll be good to do right now.

HP: The next album will be live, right?

Greg: Right. There are a few things that I really like about doing a live ELP album. This is the first truly Quadrophonic show to go on the road. And I think that's a





trip. If people are gonna have Quad players, and I'm told they are, I don't see it. I don't see them in people's homes, but I'm told they are. And if they have got them, and they enjoy Quad, then one of the nicest ways to do it is to enjoy it in a live atmosphere. The beauty of Quad is that it's four-dimensional. It surrounds you. The most suited thing is a live performance in Quad.

In many ways, it's a lot better than a contrived recording where you put *this* sound in *that* corner. That's obviously a trippy gimmick. A live album I would like to have out on ELP would be one where the audience would be on the back two speakers and the band in the front two. So when you listen to it, when you shut your eyes you'll sit in the crowd and hear the band play. That would be a nice way to use Quad. That's one of the things I like

about doing a live LP.

The other thing is that the music we play off all the albums, we've changed it so much that it's really nothing like it is on the recordings. So there's some new things. The show has never been better than it is now and I don't think we've ever played better than we're playing now. It's a good time to capture that on record and for anybody who's into ELP and ELP's music, it's a nice album to have.

It's probably the best things we have ever played and done when we're performing well. I mean "Tarkus" is one of the best tracks we've ever had. So that's gonna be on and "Take A Pebble", from the first album, is one of the things that has lasted well for us. "Lucky Man", "Hoedown", "Trilogy" ... see, we haven't heard the tapes yet in total. I've heard some of them and they've been really nice.

Surprisingly good. I usually hear live recordings and just throw them away. They're often a rip-off. But these are clear and present and they're very live.

So the best of what we've done is there. If there is a whole show and it's not too over-indulgent, there's not too many lengthy solos and things so that people won't get bored ... 'cause it's all very well when you're doing a visual thing, like Keith's solos ... but then you can't see them on record. It's a different thing altogether. So obviously, these things have got to come out ... they've got to be presented in an exciting fashion. It'll be a challenge, but I'm sure we can pull it off. If we could release a three record set of the whole show, I'd do it. And for a reduced price, too. Live albums cost nothing to record, so there's no use in overcharging. □



RAY DAVIES:

Looking For A Good Place To Say Goodbye

By Richard Robinson

"The White City was not a good place to say goodbye," Ray Davies announced in a communique to the citizens of the world. In the sweltering heat of August, 1973, Raymond Douglas Davies became an ex-Kink. He resolutely set out on his own. Two weeks later he was again a Kink. On rejoining the band, Ray made a rambling statement. Part commentary on the White City Festival where he'd planned to play with the band for the last time: "The sun wasn't shining, my shirt was not clean, and anyway Rock Festivals have never held many happy memories for me personally, and I want these shows to be happy." Part about his own personal struggles: "I have just spent a couple of weeks with my brother, Dave. At first we didn't talk about music, but then we started singing and playing guitars one day and before we knew it we were like a couple of ordinary 'punk rock punters' trying to play some Chuck Berry riffs." Part about himself and his boys: "The Kinks are close enough now to be able to work as a team in whatever they do and anyone who thinks that it is only my back-up band is very mistaken. Onstage it's like Leeds United — all team work."

But even Leeds United has its stars. And the Kinks is Ray Davies, first, last, and always. But does that mean Ray Davies has to be the Kinks; that there couldn't be Kinks without him? Probably, but Dave Davies will never show his potential until he is no longer standing in his brother's shadow. I don't mean that cruelly, or sarcastically. I have mixed feelings about Dave Davies' talents, but I do think that his half-back position in the Kinks limits his scoring potential. Maybe not.

The question, however, is with Ray. Should he leave the Kinks? My answer to that depends on my version of Ray Davies, how I see him as a performer and a human being. Davies the performer is one of the true artists of our time. I don't mean rock and roll star. He is that, but that has little to do with him. He is a true genius, a Noel Coward character of Coward's own proportions.

He will be as important to me when I'm 64 as now, perhaps more so, for then we'll both shed a tear as he

vamps through his collection of songs like a Disney crocodile. Davies is a music hall star, a vaudevillian. Tony Pastor and Flo Ziegfeld would have headlined him in an instant. Add to this an Oscar Wilde mentality, a Victorian disposition, and a working class sense of what life in England can be all about, room at the top of the stairs stuff. And there you have some of Ray Davies, not all, mind you, but a fair percentage.

Ray Davies will probably always be a member of the Kinks. He is condemned to Kinkdom, where he will have his throne, but my question is, is it the throne he deserves? This man, who could take the stage with only a straw hat and a cane, and give me more enjoyment than any rock and roll band.

Of course there are advantages of being a Kink. Ray Davies' music, by and large, uses a rock rhythm section. The Kinks are naturally honed to the perfection of Davies' rock sound. His recent work, *Preservation Act I*, and now *Preservation Act II*, is pure Davies — no matter who's singing lead or playing guitar. But then this is as it always has been.

Ray Davies remains a group member only in onstage situations ... unfortunately much of his potential is lost from this ... I want to give the man lights and dancing girls and forty piece orchestras along with his rock and roll band. I want to see him with his own tv specials. With the respect that he deserves. I don't mean applause, he's not doing badly, but respect. He is a genius amongst us, yet he keeps himself in the deprecatory position of a repentant sinner. He is a true star, pretending he's not, because dealing with the reality is too much, would be too much for any of us.

Ray's insight into characters and the problems of the individual in this shrinking world is unusually perceptive. He is a story-teller, and his songs, simple or lyrically acrobatic, are knowingly humorous, picturesque, burlesque, or delightfully wistful ... all at the twist of a word. Have you noticed the kind of words that are used to talk about Ray Davies? Words that haven't been out of the closet for half a century or more: wistful, lyrical, picturesque.

Did you ever hear about the acting that Ray did? He appeared in a BBC tv play called *The Long Distance Piano Player*, which was broadcast in 1970. The play featured Ray in the part of a young man who undertakes the task of setting a new world record for non-stop piano playing.

Ray has made a lot of changes in the Kinks, but like the long distance piano player, he's still tinkling the keys. There's horns now, there's the probability that the *Preservation Acts* will wind up on the London stage as a full-blown musical. But there's still that rock and roll band, which Ray Davies just can't quit. □



BARRY WHITE:

Nobody In The World Sounds Like Me

By Richard Robinson

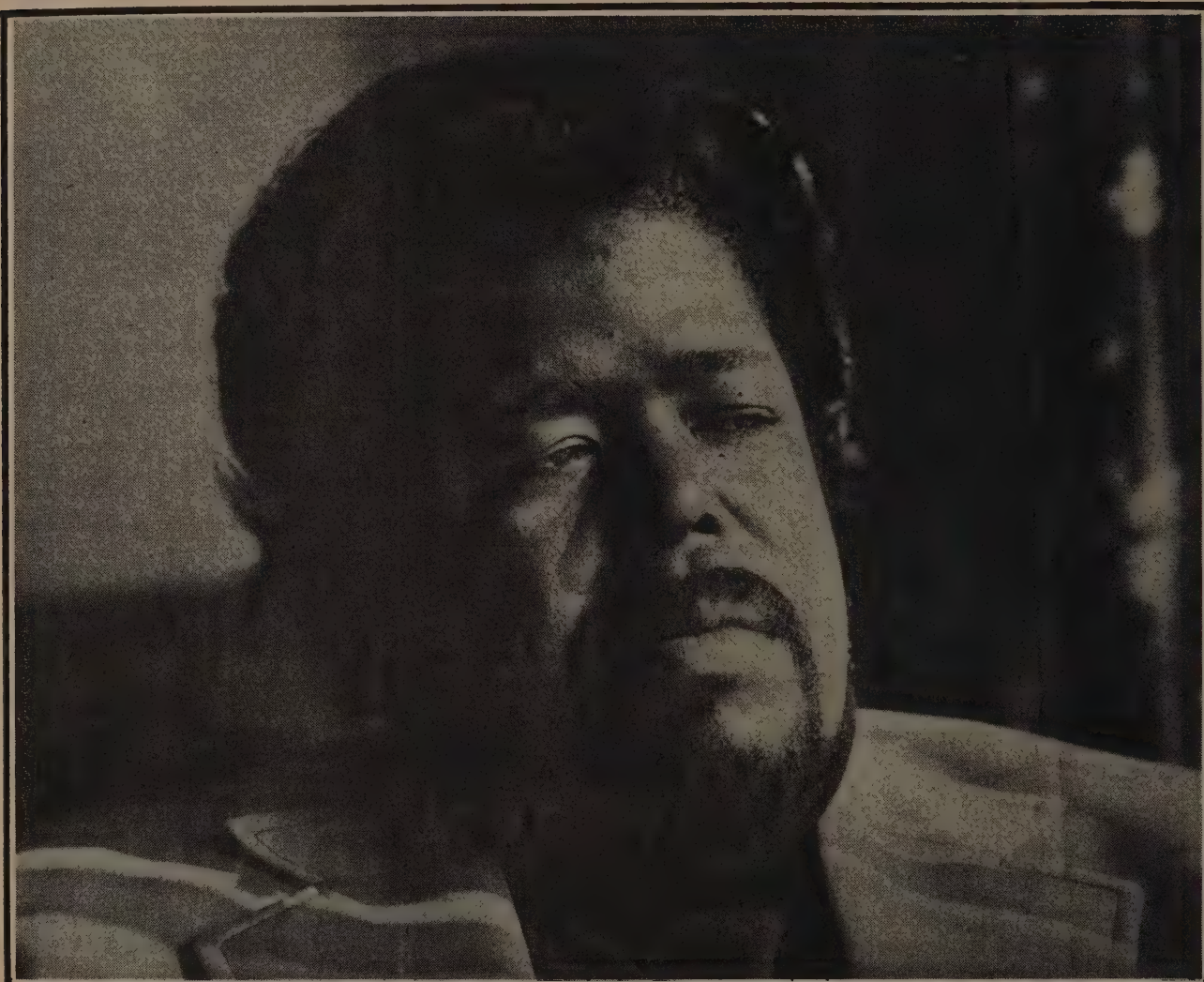


Photo By Jim Cummings

Barry White makes records that put you in the mood. He is a romantic; his music is a soulful reflection of the ups and downs of living and loving.

I'm thinking this, and Barry White is sitting across from me, relaxing in his hotel suite in an outfit that combines pajama tops, plaid wool pants, and bare feet. He sinks back into the corner of the sofa, curling his legs up, lights a cigarette, sips at a glass of water. He has a huge frame, not fat, but solid. His eyes sparkle, he's quick to understand what I'm saying and fire back a reply. He's friendly, remembering and using my name throughout the interview, like we're old friends gotten together again to discuss old times. But he's brisk too, knowing that my business is to ask the questions, his to give the answers.

On the way up to his room, his manager has been telling me about the movies that Barry has made. One is called

Together Brothers, for which Barry has written the score. The other is *Coon Skin*, a black live action plus animation feature, in which Barry is acting. Barry and I talk about these ventures into film. Barry doesn't like it so much. Says it's slow and boring, that he'd rather make records, though he wouldn't mind directing one film and directing others. Just to show he could do it as well, if not better, than the next man.

"It seems as if one day there was no Barry White and the next day there was Barry White everywhere," I say.

"Well, Richard," his voice comes rumbling back at me, "there's always been a Barry White. There was a Barry White at nineteen years old who had a hit record that was number five in the nation called *Harlem Shuffle*. The company that I did the production for filed bankruptcy which screwed me out of a lot of money.

Then I turned around, that was in '63, and in '65 I did another thing that was number eight in the nation, pop charts, a dance called *The Duck* by Jackie Lee. The business end of that, the ego's got on trips, I made a little money from that. So I've been in and out. I had three number one records in England in 1967. It's been like every other two years something happens."

I smile, impressed with his past success, but saying that this time around it looks like it's going to be more permanent.

"It's here to stay," Barry says. His speech is clipped, in phrases, a combination of thoughts that may or may not be in very complete sentences. "I did research from 1968 to 1970 on the industry, very closely watched it. I saw Motown fading out. I saw Gamble and Huff fading in. I saw Thom Bell come in. This is everyday studying, without going

to work, I mean just being around the office, being around a record player and a tape recorder constantly all day, just listening. You play it at different speeds, you listen to a record at different speeds, you listen to it at different hours of the day or night, you learn a lot of things.

"And when I put my concept together, we came with Love Unlimited's first album and MCA screwed me up on that, even though I had a million seller out of that one, *Walking In The Rain With The One I Love*, and they're re-issuing that album this month, they're coming out again with it. That's Love Unlimited's first album which was a masterpiece. And I came again with Barry White — *I've Got So Much To Give*. I came again with *Under The Influence Of Love*. I hit. I came again with *Stone Gone*. I hit. I came again with *Rhapsody In White*. Now I'm going with Love Unlimited Again and Barry White again. So the concept is there. It's nothing but homework, took care of my homework." As he's been talking he hits one hand into the other to emphasize each hit record.

I begin to talk about romance, about the overall sense of the romantic that is such an important part of his records. Is that all worked out before hand?

"Oh yeah," says Barry. "That's arrangements, everything has a part to play. Everything tells a story, a romantic story — besides the lyrics, besides the melody, besides the singing — each instrument has its story to tell. When you get to a certain lyric in the song you hear the strings dominate everything or you'll hear an oboe or you'll hear a flute or a saxophone; everything has a place in the record, you know."

How much work goes into each of those songs, not only the writing, but the arranging, the production ...

"It varies, Richard, it's like ... let me give you a for instance, a good for instance. Two songs the lyrics came to me in a dream — *Oh Love Well We Finally Made It* and *Walking In The Rain With The One I Love* — and I just got up and wrote the words down. I remember they both came to me in a dream. It may come on ... like I had the title *Walking In The Rain With The One I Love* since 1970. We had a big rain in Los Angeles. I recorded the water, the rain in stereo, I love water, I love it when it's raining or snowing. And I had the concept of that title for almost two years before I did anything with it. It was a dream and then I just put it together."

Barry White is a Los Angeles person. For him, Los Angeles is home, the answer, the future of America. I tell him that I'm surprised he's making that kind of music in Los Angeles.

He laughs. "Everybody is, that's a true fact. Everybody thinks I'm either from Detroit, New York, or Philadelphia. All my recording is done right there in Glendale, in Los Angeles. Los Angeles is very open, it's big, I guess you could say it's like a place for beautiful stallions to run, because there's no way you can live in Los Angeles without a car. I mean you can, but you're under a strain that you wouldn't believe. And it's so huge and big, but that same wideness you can damn

near see everything. If you stand on top of a building you can damn near cover Los Angeles, just by looking.

It's that big, but there's no high rise buildings, just all open. And that would give you a lot of environment in your mind, of freedom, of being you. You don't really think about it, but you have to associate where you live to atmospheres. Like New York is closed in, people all constantly movin', well that's a movin' city. LA is a moving city, but it's a very slow paced moving city, everything is 'how you doin' brother'. Here in New York it's 'look, I got to run'. You know, it's a different thing. And the thing that I'm proud of about Los Angeles and my talent is that there's never been a quantity of music come out of Los Angeles by any black man before in the history of music, and that I'm very proud of."

We talk about Barry's music, about his recording techniques. "Do you spend a lot of time in the studio, or do you have equipment at home which you work with..."

"I have everything that everybody else has, I have tape recorders, a piano ... but I write mostly in my head. Like I finished a lot of Love Unlimited's album in Amsterdam, where we just came back from. And I was working on my album and Love Unlimited's album in England. And I come home and I didn't touch the albums at all. Now, I'm in New York, now I'm hot again, I'm ready to roll again. I haven't been doing any of these albums at home. A lot of ideas came at home, but I didn't work on them. There's two songs which I did work on at home. I was at the office late one night and I just started putting them together. But the rest of them, man, they all come out of somewhere else in the United States or outside the United States."

Do you use any particular musicians on your albums?

"Oh yes. They're the people that understand me. I get along with any musician, cause number one I treat them as musicians. You got a lot of producers that call musicians dirty names when they don't like something they're doing, and those people are human, you know. And they're there to play music, they play what you or your arranger — or if you're fortunate enough to know how to arrange, what you write down. They play what they see. They love to work for me. I always believed for many years that when people love to work for you, baby, you can get the best out of them. And we get in there, and when those string men come in there, sometimes thirty, sometimes twenty, everybody's 'How ya doin' Barry baby', I feed everybody, I just dig people."

I ask, "Have you been using the same musicians over and over again on the different albums?"

"Yeah, but a lot of them in the string section they change. You know, those string men they're constantly changing around, but they're all great people. I think we got the greatest horns and string sections in the United States in Los Angeles because of the movies, they do so many movies, they get experience that no string players or horn players get exposed to elsewhere."

"What about the rhythm section?"

"Those are some talented men," Barry says with a sense of satisfaction. "I use four guitars, a bass, drums, myself, I play piano, harpsichord, electric piano, I do mostly all the over-dubbing, sometimes I play drums on my sessions. I did on *I'm Gonna Love You Just A Little Bit More Baby*. But, basically, I have my own drummer, four guitarists, bass, and myself on piano. Hey, we get down man."

"They don't go out on the road with me. The reason for that is number one, it would be too expensive. Them cats they work. Now you see that's something else that I have to say that I'm very proud of, cause a lot of producers in Los Angeles know who my musicians are and they use them all together, but they can not get that sound, they can't get it to save your life."

"Is there any difference between your live performances and your records," I ask.

"The only thing different — cause I use the same amount of musicians, maybe there's overdubbed instruments that I don't play in concerts live that I do in the studio but basically the sound is the same. The difference is that I don't have to just limit myself to talking about a certain thing, when I'm standing in front of them live I can tell them all of it, the rest of it that goes along with what's on the record, which I've found very successful."

The interview has been going well, no pauses while I grope for questions or Barry pushes for an answer. We're rattling back and forth at each other, both having a good time. At this point I decide to bring up the subject of Isaac Hayes. Especially with his first couple of records, Barry has been compared with Hayes. What does he think of the comparison?

"Oh yeah," he says, "Ah, Isaac. I was just talking to him two weeks Saturday the day of the Grammys. We were sitting down, we talked almost an hour. I have always said, you know, when you're honest with yourself you'll be honest with other people. It's only when you don't want to be honest you have to be, but you got the ability to be. And I say that to say this: not only Stax Records and Isaac Hayes, but the majority of the record buying public in the world is more aware of that we are not alike at all. And I got tired of telling people the only similarities between us was our low voices."

"I don't think nobody in the world can sound like me, that's number one. I have an extremely low voice, that I cannot help, I mean that's just the way it is, and when I was eight or nine I sang contralto, man, I was higher than Michael Jackson, and one morning I woke up and it wasn't high anymore. That was a long time ago. Isaac, his diction's different, he doesn't phrase a song the way I do."

Now that that has been gotten out of the way, we're back to talking about Barry White, artist, writer, producer, arranger ... how does he look at his continued success, how is he going to pace himself and face the future?

"Well, I'm looking at it now. I've got four albums on the charts now. And I look at Barry White as an individual, a

(continued on page 53)

ELECTRIC NEWS



By Richard Robinson



From GTE Sylvania, their four channel compact system, CO 3739, loaded down with features.

Another Audio System

Another audio system you should know about has been introduced by GTE Sylvania — a system that is labeled Compact system CQ3739. This system has a receiver which provides 4X5 watts of continuous (RMS) power into 8 ohms at less than one percent total harmonic distortion, 60 watts total IHF music power. It has a built in Garrard 6.300 automatic turntable with a Pickering V15 magnetic cartridge. Included is a built-in 8 track, four channel tape player and four sealed air suspension speakers.

This is an interesting system that gives you plenty of sound options and brand name parts, all put together for you into one convenient package. If you're looking for reasonably priced hi-fi equipment you should give this and the other GTE systems a listen as you roam through your audio store. □

Color Portapak

The big news this issue is that AKAI and JVC have both introduced color video portapaks. *Portapak* is video talk for a portable, light-weight, battery operated video tape recorder and camera that anyone can carry around and anyone can make their own tv shows with. Until recently these portable units had only been available to record and playback in black and white.

So, while they could record a half hour television show which you could then play back instantly on your home tv screen, they lacked the magic of color which makes home movies and Kodak's stock holders so happy. But that is now in the past, you can now buy a portable television studio that records and plays

back in full color. You get a camera and a tape recorder. The tape recorder goes over your shoulder, the camera in your hand, and you're ready to record full color and sound television for up to a half hour on one reel of tape.

Not bad eh? Well, there's one catch. Both the AKAI and the JVC color systems cost in the neighborhood of \$6,000 to \$7,000. The JVC unit being the more expensive of the two, but complying the Japanese EIAJ-1 standard for half-inch wide video tape that is prevalent here in alternative video work, while the AKAI is somewhat cheaper and more portable, but its tapes are not interchangeable with those made on any other video recorder since it is an AKAI quarter inch wide tape standard that is unique to them.

Either way, the possibilities for making your own television are endless. And if the thought of color gets you excited, but you can't afford it, then consider starting off with a black and white portapak. You can buy them for under \$2,000 and used models pop up now and again in the \$750 to \$1,000 price range.



This rock fan looks pleased as punch at her new Panasonic system. Personally, I'd rather see the system a little closer up and leave the cheese cake elsewhere.

New Panasonic System

Buying a complete stereo system in one swoop is an easy way to solve your stereo equipment problems, you put your faith in one manufacturer and put down your money. If you want to buy a stereo system, rather than have to worry about matching up individual components, then consider the RS-962S Panasonic Series 44 home entertainment system. On it you can play any 2-channel or 4-channel 8-track tape and record 2-channel 8-track tapes. The unit, which includes an AM/FM Stereo radio, comes complete with four suspension speakers.

Other features include Quadruplex circuitry to deliver 4-channel sound presence from 2-channel sources, a full array of main and sub controls, microphone mixing, stereo eye, and an automatic record stop. Very reasonably priced too.



From Sorkin comes this Premier piggyback bass amp — dependable and relatively inexpensive for what you get.

Piggyback From Sorkin

A new product that will interest guitarists is the new Strobe II piggyback amplifier from Sorkin Music Company. Featuring a true, two channel 25 watt RMS amplifier with special bass circuitry, Strobe II gives performers more power and features for less money in the moderate price range, plus the flexibility of using a separate voice mike if so desired.

The Strobe II also boasts an extra-efficient, extra-heavy-duty 15" speaker with a large magnet, mounted in a king-size woodgrain vinyl covered cabinet. On the brushed aluminum panel of its matching amplifier are two input jacks with matching volume controls, as well as controls for master volume and tone. Priced under \$200. A nice buy.

ELECTRIC NEWS/HIT PARADER
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OH MY MY

(As recorded by Ringo Starr)

VINCENT PONCIA
RINGO STARR

I phoned up my doctor to see what's the
matter

He said come on over
I said do I have to
My knees started shakin'
My wrist started achin'
When my doctor said to me.

Oh my my, oh my my
Can you boogie, can you slide
Oh my my, oh my my
You can boogie if you try
Oh my my, oh my my
It's guaranteed to keep you alive.

The head nurse she blew in just like a
tornado
When they started dancin'
I jumped off the table
I felt myself healin' and I was leavin'
This is what he said to me.

Oh my my, oh my my
Can you boogie, can you slide
Oh my my, oh my my
Can you boogie, can you fly
Oh my my, oh my my
It's guaranteed to keep you alive.

Now if I should slow down
And you're feelin' low down
Don't call up your doctor
Just grab your partner
It's what you've been missin'
I've got your prescription
That boogie woogie remedy.

Oh my my, oh my my
You can boogie, you can slide
Oh my my, oh my my
We can boogie til we die
Oh my my, oh my my
It's guaranteed to keep you alive.

Oh my my, oh my my
Watch me boogie, watch me fly
Oh my my, oh my my
Born to boogie, born to slide
Oh my my, oh my my
Ooh wee boogie, ooh wee I
Oh my my, oh my my
Play that boogie, play that slide.

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LET'S GET MARRIED

(As recorded by Al Green)

AL GREEN

Sitting here wasting my time for you
And I'm not too crazy about the idea of
having nothing to do
Oh Lord now it's time for a change
The idea might sound strange
There's no time to waste
Let's get married today
I wanna get married
Let's get married today
I love you any way.

There must be something wrong
Something here that I don't understand
You say you love me
Why don't you give me your heart
I'm tired of playing around
A girl in every town
I want to settle down
And stop foolin' around
I want to stop foolin' around
I've got to stop foolin' around.

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A DREAM GOES ON FOREVER

(As recorded by Todd Rundgren)

TODD RUNDGREN

A million old soldiers will fade away
But a dream goes on forever
I'm left standing here, I've got nothing
to say
All is silent within my dream.

A thousand true loves will live and die
But a dream lives on forever
The days and the years will go streaking
by
But the time has stopped in my dream.

We all have our every day hopes and
fears
And you'll find no exception in me
But that doesn't get me through a sea of
tears
Over life's biggest tragedy.

You're so long ago and so far away
But my dream lives on forever
I guess I believe that I'll see you one day
For without it there is no dream.

You're so far away and so long ago
But my dream goes on forever
And how much I loved you you'll never
know
Till you join me within my dream.

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DON'T YOU WORRY 'BOUT A THING

(As recorded by Stevie Wonder)

STEVIE WONDER

Ev'rybody's got a thing but some don't
know how to handle it
Always reachin' out in vain
Acceptin' the things not worth having
But don't you worry 'bout a thing
Don't you worry 'bout a thing mama
'Cause I'll be standin' on the side when
you check it out.

They say your style of life's a drag
And that you must go other places
But just don't you feel too bad
When you get fooled by smilin' faces
But don't you worry 'bout a thing
Don't you worry 'bout a thing mama
'Cause I'll be standin' on the side when
you check it out.

When you get off your trip
Don't you worry 'bout a thing
Don't you worry 'bout a thing
Ba bum, ba bum, ba bum, ba
Bum, bum, bum, bum, bum, bum, bum.

Don't you worry 'bout a thing
Ev'rybody needs a change
A chance to check out the new
But you're the only one to see
The changes you take yourself through
Don't you worry 'bout a thing
Don't you worry 'bout a thing pretty
mama
'Cause I'll be standin' in the wings
when you check it out
Don't you worry 'bout a thing.

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SUMMER BREEZE

(As recorded by Isley Brothers)

**JAMES SEALS
DASH CROFTS**

Ah ha ha yeah
Summer breeze all in my mind
Ah ha yeah
Summer breeze all in my mind
No no no no
It's all in my mind
No no no no
It's all in my mind.

Summer breeze makes me feel fine
Blowin' through the jasmine in my
mind
Summer breeze makes me feel fine
Blowin' through the jasmine in my
mind
All in my mind.

See the curtains hangin' in the window
In the evening on a Friday night
A little light shinin' through the win-
dow
Lets me know ev'ry, ev'rything's alright.

Summer breeze makes me feel fine
Blowin' through the jasmine in my
mind
Summer breeze makes me feel fine
Blowin' through the jasmine in my
mind.

Sweet days of summer the jasmine's in
bloom
July is dressed up and playing her tune
When I come home from a hard days
work
And you're waitin' there not a care in
the world.

See the smile waitin' in the kitchen
Food cookin' on a plate for two
Feel the arms reachin' out to hold me
In the evening when the day is through.

Ah summer
Summer breeze makes me feel fine
Blowin' through the jasmine in my
mind
Ah summer
Summer breeze makes me feel find
Blowin' through the jasmine in my
mind.

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OH VERY YOUNG

(As recorded by Cat Stevens)

CAT STEVENS

Oh very young
What will you leave us this time
You're only dancing on this earth
For a short while
And though your dreams may toss
And turn you now
They will vanish away
Like your daddy's best jeans
Denim blue fading up to the sky
And though you want him to last
Forever you know he never will
(You know he never will)
And the patches
Make the goodbye harder still.

Oh very young
What will you leave us this time
There'll never be a better chance

To change your mind
And if you want this world
To see (a better day)
Will you carry
The words of love with you
Will you ride
The great white bird into heaven
And though you want to last
Forever you know you never will
(You know you never will)
And the goodbye
Makes the journey harder still.

Oh very young
What will you leave us this time
You're only dancing on this earth
For a short while
Oh very young
What will you leave us this time.

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ANOTHER PARK, ANOTHER SUNDAY

(As recorded by the Doobie Brothers)

TOM JOHNSTON

As I sit in my room
Starin' out of my window and wonder
where you've gone
Thinkin' back on the happy hours just
before the dawn

Outside the wind is blowin'
It seems to call your name again
Why have you gone.

City streets and lonely highways
I travel down
My car is empty and the radio just seems
to bring me down
I'm just tryin' to find me
A pretty smile that I can get into
It's true I'm lost without you.

Another lonely park, another Sunday
Why is it life turns out that way
Just when you think you got a good
thing
It seems to slip away.

Another park, another Sunday
Dark and empty thanks to you
I got to get myself together
But it's hard to do.

It's warm outside
No clouds are in the sky
But I need myself a place to go and hide
I keep it to myself
I don't want nobody else to see me
again
All these tears in my eyes.

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HAPPINESS IS ME AND YOU

(As recorded by Gilbert O'Sullivan)

GILBERT O'SULLIVAN

When the ev'ning is over put your head
upon my shoulder
And I'll tell you something I believe is
true
Happiness is me and you.

In a world so distorted
Where the worst is best reported
Love may be something that will see us
through
Happiness is me and you.

There may be girls that I'll remember
Who've made me happy for awhile
But none of them compare with you my
love

However hard they all may try
If the bus that we're taking has for ages
kept us waiting

What does it matter even in a queue
Happiness is me and you.

There may be days when you'll discover
I'm not the man you think I am
But through it all we will recover
Without the aid of any plan
When the weeks turn to hours
And in June it's April showers
I'll tell you something I believe is true
Happiness is me and you oo
Happiness is me and you
Happiness is me and you.

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IF YOU LOVE ME (LET ME KNOW)

(As recorded by Olivia Newton-John)

JOHN ROSTILL

You came when I was happy
In your sunshine
I grew to love you more each passing
day
Before too long I built my world around
you
And I prayed you'd love enough of me to
stay.

If you love me, let me know
If you don't, then let me go
I can't take another minute of a day
without you in it

If you love me, let it be
If you don't, then set me free
Take the chains away that keep me
lovin' you.

The arms that open wide to hold me
closer

The hands that run their fingers through
my hair

The smile that says hello, it's good to see
you

Anytime I turn around to find you there
It's this and so much more that makes
me love you

What else can I do to make you see
You know you have whatever's mine to
give you

But a love affair for one can never be.
(Repeat chorus)

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BE THANKFUL FOR WHAT YOU GOT

(As recorded by William DeVaughn)

WILLIAM DEVAUGHN

The you may not drive a great big
cadillac

Gangster white walls
T.V. in the back

You may not have a car at all.

But remember brothers and sisters
You can still stand tall

Just be thankful for what you got
The you may not drive.

A great big cadillac
Diamond in the back sunroof top

Diggin' the scene with
Gangster white walls
T.V. in the back

You may not have a car at all.

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UNBORN CHILD

(As recorded by Seals & Crofts)

LANA BOGAN
JAMES SEALS

Oh little baby
You'll never cry
Nor will you hear the sweet lullaby.

Oh unborn child
If you only knew
Just what you mama was planning to
do
You're still a-cling' to the tree of life
But soon you'll be cut off

Before you get ripe
Oh unborn child beginning to grow

Inside your mama that you'll never
know

Oh tiny bud that grows in the womb
Only to be crushed before you can
bloom

Mama stop, turn around
Go back, think it over, now, oh.

Oh no mama just let it be
You'll never regret it
Just wait and see.

Think of all the great ones who gave
ev'rything
That we might have life here, so please
bear the pain

Mama stop, turn around
Go back, think it over, now oh.

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SATISFACTION GUARANTEED (OR TAKE YOUR LOVE BACK)

(As recorded by Harold Melvin and the
Bluenotes)

**KENNY GAMBLE
LEON HUFF**

Satisfaction guaranteed
Or take your love back
Satisfaction guaranteed
Or take your love back.

I gave you something good
Yes I did

Really something good yeah, yeah, oh
yeah

You don't have to believe me when I tell
you that my love is so good

And I know you're not being treated like
I know you should

I don't wanna sound like I'm conceited
But I'm the one that you've always
needed

Tell you what

I'll make you a bet

I'll give you love you won't ever forget
No, no.

Satisfaction guaranteed
Or take your love back

I'm gonna guarantee it right now baby

Satisfaction guaranteed

Or take your love back

Cause I'll give you something good

Yes I will

Give you something good yeah, yeah,

oh yeah
Let me put my arms around you oh baby
please
Sit back and just relax and leave the rest
to me
You ain't got no reason to be nervous
Gonna give you the best of service
Tell you what
Lay ya five to one
I'll be your lover when I get done oh
yeah.

Satisfaction guaranteed or take your
love back

You can take it back right now

Yes you can

Satisfaction guaranteed or take your
love back

Oh yeah yeah.

You ain't got no reason to be nervous
Cause teddy bear's gonna give you the
best of service

Tell you what

Lay ya five to one

I'll be your lover when I get done
Oh yeah.

Satisfaction guaranteed or take your
love back

You can believe what I say right now
baby

Satisfaction guaranteed or take your
love back

You can take it back right now

Yes you can

Satisfaction guaranteed or take your
love back.

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✓ DANCING MACHINE

(As recorded by Jackson Five)

**HAL DAVIS
DON FLETCHER
WELDON DEAN PARKS**

Oh baby doo wee baby

Dancing, dancing, dancing

She's a dancing machine

Oh babe oo wee baby

Automatic systematic

Full of color self contained tuned and
channeled to your vibes

Captivating stimulating

She's such a sexy lady

Built with space age design

She's movin' she's groovin', dancin' un-
til the music stops now yeah

Rhythmic acrobatic

She's a dynamite attraction

At the drop of a coin she comes alive
yeah

She knows what she's doin'

She's super bad now

She's geared to really blow your mind.

Dancing, dancing, dancing
She's a dancing machine
Oh baby doo wee baby
Dancing, dancing, dancing
She's a dancing machine
Oh baby oo wee baby
She's a dance dance dance dance dan-
cing machine

Watch her get down
Watch her get down and she'll do do do
her thing

Right on the scene
She's a dance dance dance dance dan-
cing machine

Watch her get down
Watch her get down
And she'll do do do her thing
Right on the scene.

She's a dance she's a dance yeah
(Do it now can't she do it now)
Yeah she's a dance, she's a dance,
dance, dance.

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I'M A TRAIN

(As recorded by Albert Hammond)

MIKE HAZELWOOD
ALBERT HAMMOND

Look at me, I'm a train on a track
I'm a train, I'm a train,
I'm a chook-a train, yeah
Look at me, gotta load on my back
I'm a train, I'm a train
I'm a chook-a train yeah
Look at me I'm going somewhere
I'm a train, I'm a train
I'm a chook-a train yeah
Look at me, I'm going somewhere
I'm a train, I'm a train
I'm a chook-a train yeah.

Been a hard day
Yes, it has been a hard day
Yes it has been a hard day
Yes it has

I'm a train, I'm a chook-a train
I'm a chook-a train, I'm a train
I'm a chook-a train, chook-a choo train.

Look at me, I'm a train on a line
I'm a train, I'm a train
I'm a chook-a train yeah
Look at me, for the very last time
I'm a train, I'm a train
I'm a chook-a train yeah
Been a life that's long and hard
I'm a train, I'm a train
I'm a chook-a train yeah
Going down to the braker's yard
I'm a train, I'm a train
I'm a chook-a train yeah.

Been a hard day
Yes it has been a hard day
Yes it has been a hard day
Yes it has

I'm a train, I'm a chook-a train
I'm a chook-a train, I'm a train
I'm a chook-a train, chook-a choo train
Train, I'm a chook-a train
I'm a chook-a train, I'm a train
I'm a chook-a train, chook-a choo train.

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OFFICIAL ENTRY BLANK

Fill in the blank squares to complete the name of the "feathered friend" pictured above.

RULES & DIRECTIONS

Simply name the "feathered friend" pictured above. (We've filled in the first letter to get you started.) Using the clue words, fill in the letters in the blank squares to spell out the name.

Gentlemen:

I would like to enter your \$10,000 CASH AWARD PUZZLE CONTEST. Here is my completed entry puzzle with 25¢ to cover postage and handling. If my answer is correct, please RUSH me all the details of your "Feather-Your-Nest" Puzzle Series.

Name _____

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S	E	V	E	N	Eight minus one
A	S	T			Opposite of west
U	N	T			Uncle's wife
O	O	D			Not bad
N	D	E	R		Opposite of over
A	T	E			Not on time
O	N	G			Opposite of short

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DON'T MESS UP A GOOD THING

(As recorded by Gregg Allman)

OLIVER SAIN

You've been cheatin' on me
You know I know it's true
But ain't nobody in the whole wide world
Gonna love you like I do.

Don't you be no fool
Don't you be no fool
You're gonna keep on foolin' around now baby
Gonna mess up a good thing
You're gonna mess up a good thing.

Now I might of treat her just a little bit baby
Like all of us do
But when I get my paycheck baby
I rush right home to you.
(Repeat chorus)

They tell me that you got a part-time lover
Living away cross town
And it ain't gonna be but a little while baby
Before you put me down
I caught you just sneakin' across town baby
To catch me doing wrong
Cause you know everybody's troubles baby
Cause we got a thing going on.

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HEAVENLY

(As recorded by Temptations)

NORMAN WHITFIELD

So you're through with love and you say
it's just a waste of time
(Waste of time it blew your mind)
There are two sides to love
And if you will I'd like to show you mine
Girl love has it's ups and downs
It's sometimes like a merry go round
Going round and around and around
and around
Never knowing where you're bound
I may not be the one you want
But I'm sure the one you need
Give me a chance to prove
Love shared by me and you can be
(Heavenly heavenly heavenly)
That's how (that's how love is when it's right)
Hey girl be fair to your heart
Don't turn your back
(Don't turn your back on love)
No no 'cause love is the one thing
ev'rybody needs

CARRY ME

(As recorded by Joe Simon)

P. MITCHELL

E. SHELBY

Some folks try to hold me down
Try to turn my smile around
But they don't know that your love will carry me.

Mountains, valleys and seas
Don't mean nothing to me (I'll get over)
'Cause I know your love's gonna carry me.

Carry me, carry me
Said I know that your love's gonna carry me.

Some folks stumble and fall
With their backs against the wall
But me, I got your love to carry me.

Saw a friend doing bad
So I gave him all I had (I didn't need it)
'Cause I had your love to carry me.

Carry me, carry me
Said I know that your love's gonna carry me.

When I was down and feeling blue
I didn't care because I knew
That your love was right there to carry me.

When I was broke without a dime
And having such a hard time
I didn't worry 'cause your love would carry me.
(Repeat chorus)

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ALL IN LOVE IS FAIR

(As recorded by Barbra Streisand)

STEVIE WONDER

All is fair in love
Love's a crazy game
Two people vow to stay in love as one they say
But all is changed with time
The future none can see
The road you leave behind
Ahead lies mystery
But all is fair in love
I had to go away
A writer takes his pen to write the words again
All in love is fair.

All of fate's a chance
It's either good or bad
I tossed my coin to say to say in love with me you'd stay
But all in war is so cold
You either win or lose
When all is put away
The losing side I'll play
But all is fair in love
I should have never left your side
A writer takes his pen to write the words again
That all in love is fair
A writer takes his pen to write the words again
That all in love is fair.

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TRAVELIN' BOY

(As recorded by Art Garfunkel)

PAUL WILLIAMS

ROGER NICHOLS

Wake up my love beneath the mid-day sun
Alone once more alone
This trav'lin' boy was only passing thru
But he will always think of you.

One night of love beside a strange young smile
As warm as I have known
A trav'lin' boy and only passing thru
But one who'll always think of you.

Take my place out on the road again
I must do what I must do
Yes I know we were lovers
But a drifter discovers that a perfect love won't always last forever
Well I won't say that I'll be back again
But time will tell the tale
So no goodbyes from one just passing thru
But one who'll always think of you
This trav'lin' boy was only passing thru
But I will always think of you.

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BARRY WHITE

(continued from page 45)

person who's been to college, been to school, he's paid his tuition, he got his diploma. Now it's up to him to either be a good man of business and say either one of two things: Barry you can act the fool and grab everybody out there in the streets in the record business and try to produce and record 'em; or you can take your one, two, or three acts and just build them till there's no end. Every now and then you'll hear me produce an unknown act other than them, but it won't be a continual thing. You know, it's like they say an old man that got restless he got to stick his hands over here, you know.

I am making a lot of money man, with Love Unlimited, Barry White, and The Love Unlimited Orchestra, and I'm not the kind of man that's a greedy guy, you know. I'm trying to build corporations with other writers, with other producers. To say, 'Hey you got a place where you can come and work, you got a piano in here, all you got to do man is get out of your bed, come down here, and do it.' Cause I didn't have that. I had to go to churches and write, I had to go to centers and write. It was a gas but I wrote wherever I could get in to write at, you know, that was part of going to school."

So now that he's gotten this far, I ask Barry if he sees himself building a Motown or a Stax like in the old days ...

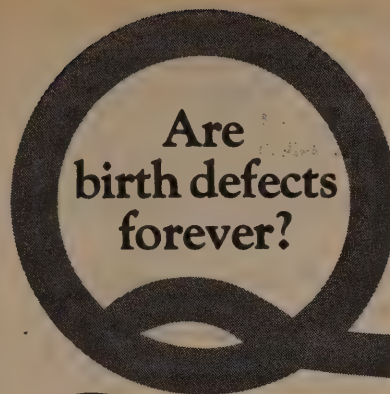
"Nope," he says with a smile, "this is a new day, Richard. I see myself building a well established company. I don't know what I'm gonna be like when I get thirty-three, I don't know what I'm gonna be like when I get forty-three, but right now I have a lot of interests in my company and in myself and in my first three loves. I have a personal life that I love living. I love just being a man at home, walking around the pasture, I love that. I don't like traveling a lot, I don't like going to parties, I don't like going to nightclubs, I don't like them kind of things, because there's too many things emerges from it, problems, people, and this and that. I just like just living, the beautiful life, life itself is beautiful."

We talked some more, about Barry's plans and the offers he gets daily to produce other artists. He tells me the only artist he'd really like to produce is Frank Sinatra.

Then I ask him what he thinks is the most important segment of his music.

"The song itself, all of it, the arranging and producing, every element there is basic," he tells me. "The only way ... and you must add the word truth, you must deal with lyrics and deal with everyday people's lives. Not the people with the money because people with the money don't buy records, it's the little man that works his ass off Monday to Friday and then cries about it from Friday to Sunday and then gets back up Monday and goes back over and does it again. Those are the people that you have to reach, those are the people you have to relate to. And the arrangements, the lyrics, the melody, and the artist's sound all must relate to him. If it relates to him, he buys it."

For Barry White that relationship has proved most successful. □



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2. Practically all the Presidents of the United States lived here.



DIRECTIONS

Do you recognize this famous landmark? If you do you can become eligible to win your share of 15,000 dollars!

We have completed the first half of this easy puzzle. All you have to do is complete the second half by filling in the missing letters. Example: The opposite of dry is wet so a "W" went in the first space on our half of the puzzle. The second clue is a picture of a so an "H" went in the second box.

After you have finished your half of the puzzle, fill in your name and address on the official entry blank, mail it to us along with 25c for Postage and Handling and you could be on your way to winning BIG MONEY!

DON'T DELAY! ... IT'S FUN! ... IT'S EASY!

OPPOSITE OF DRY

W	E	T
S	H	O
F	I	S
S	T	O
O	N	E

OPPOSITE OF GO

NUMBER BEFORE TWO

OPPOSITE OF HE

S	E
F	G
P	
A	W
T	N

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THE PAYBACK

(As recorded by James Brown)

**JAMES BROWN
FRED WESLEY
JOHN STARKS**

Hey got-a, got-a, payback revenge
I'm mad gotta get back
Need some get back payback
Payback that's it payback revenge
I'm mad ya' get down with my girl
friend

That ain't right whoa
Smokin' Harlem cus want it back.

Payback is a thing ya' got to see
Ya never do any damn thing to me
Sold me out takin' change
Told me ya did, ya' had it all arranged
Ya had me down and that's a fact
Now your part ya gotta get ready for the
big payback

Ho for the big payback
I can do wheelin' I can do dealin'
But I don't do no damn squeelin'
I can dig rappin'
I'm ready I can dig scrappin'
But I can't dig that back stabbin'
So brother get ready that's a fact
Get ready muther for the big payback
hey

Hit me hit it, hit it, Fred, hit it
Hey hey Lord ya' took my money ya got
my honey

Don't want me, see what you're doin' to
me

I can get back I got-a deal with you
Gotta deal with you, gotta deal with
you

Uh gotta deal with you hey let me tell
ya

Get down with my woman, that ain't
right

(You ain't hardly cussin')
You wanna fight?

Looky here don't do me no darn favor
I don't know karate, but I know crazy
Hey get ready, that's a fact ya
Get ready you muther for the big
payback

Hey I'm a man I'm a man I'm a son of a
man

But get ready for the big payback
Hey hey hit me again
Wha Lord, Lord hey get ready
I need it I need a hit again
Same one the same one same one, hit
me.

Lord sold me out, took his change
Said my woman had it all arranged
I try to make a deal she won't squeal
But I have my voice, on a heal
Saw I was comin', down the lie
She broke down and she wants to die
I don't care what she does
She'll be doin' just like she was
Take those tears and raise them up
Take her, take that woman
One day she found let's run that mutha
out-a-town
Better get up, better get up, get out-a-
town

Better get up better get up get out
I'm mad I won't permit it
I won't permit it
I won't permit it
Can I get some hits
I need those hits
I need those hits, hit me
Lord get it on get it on
All right
Da-de-da-da-da-da
De-da-da-da-de-da-da
The big payback.

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SWEET STUFF

(As recorded by Sylvia)

**HARRY RAY
AL GOODMAN
SYLVIA ROBINSON**

Hey there sweet stuff
You kinda get next to my imagination
Come here sweet stuff
You got a minute or two for some
conversation?

I'm not tryin' to be fresh
Please understand where I'm coming
from
But I like what I see and I hope you like
me

Mother Nature will do the rest
Hey there sweet stuff
Meeting you this way was strange you
see

Come here sweet stuff you think you got
a minute or two for me?
I've got a crib with a water bed and a
bottle of wine on ice
So whatta you say we go over to my
place
Betcha it could really be nice.

Sweet stuff I've been watching you for a
long time
And there's just one thing I'd like to say
And that is
With the recipe I use tell me how can I
lose?

So whatta you say we go over to my
place
Betcha it could really be nice
Hey there sweet stuff you're the finest
thing I've ever seen

Come here sweet stuff you make me
wiggle in my sleep each time I dream
I've got a freezer full of food to kinda
soothe your appetite
If it gets a lil' cold I've got my own kinda
blanket to keep you real warm at night.

Do it baby
That wasn't so bad after all was it
sweet stuff?
I'm not fresh I'm just friendly sweet
stuff
You're getting next to my imagination
Come here sweet stuff.

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I GOT TO TRY IT ONE TIME

(As recorded by Millie Jackson)

**B. SHAPIRO
M. JACKSON**

I know you hang out, my man
Because of this I'm doing all I can
I'm try'n to fight this feeling, but your
love

Oh, it's so appealing
I hope my man will understand.

I got to try it one time
After that I hope I can turn it loose
But if I don't try it one time
I ain't gonna be no use to nobody else.

I can imagine the sweetness of your lips
When you walk, the movement of your
hips

Ev'rything inside starts turning
I can feel my heart start burning
And the virility of it all starts to slip.
(Repeat chorus)

Oh I love my man
Lord knows I'm trying to resist
But you see the devil told me to do it
He said, "Millie J., what's wrong with
one kiss?"

Now I pray your kisses ain't satisfying
But Lord knows I have been trying
My actions I won't defend
But I gotta sneak just this little one in.

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Co.

IT'S BEEN A LONG TIME

(As recorded by New Birth)

JAMES BAKER
MELVIN WILSON

Been such a long time since I saw you
Tell me girl, how long has it been?
I'm so glad to see you 'cause I really love
you

You were my only friend
You for me, me for you
Aw listen baby
You for me, me for you.

It's been such a long time girl, I still love
you

I guess I always will
But in my silent night I long to hold you
tight

's you I really need
You for me, me for you
Aw listen baby
You for me, me for you.

Oh Lord I been missin' you baby
Yes I have
Here's what you got to do

You got to do for me
You got to understand me
I got to understand you
You got to hang on in there
You got to hang on in there, baby.

Understand me and I'll understand you
I need ya, I need ya, I need ya
I need ya baby

Whenever I feel like this baby the only
thing I can say is ooh baby, ooh baby
Ain't no harm in moanin' sometimes
Oh Lord like forgive me when I say
Oh yeah yeah yeah yeah

Oooh baby you know I love you
Hang on, hang on, hang on, hang on
You gotta sit down and make a little
love to me baby

Ooh you got to understand me baby and
I'll understand you

I need you, I need you
Hey let me say oh yeah, oh yeah. oh
yeah, oh yeah
Gimme a little loving.

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10036.

YOUR CASH AIN'T NOTHIN' BUT TRASH

(As recorded by Steve Miller)

CHARLES E. CALHOUN

Yeah, you may have heard about the
gangster of love and the space cowboy,
but I'm gonna whip a cat on you right
now that's had more trouble, trials and
tribulations. One, two, three, hey!

Yeah, it's alright, looka here.

I was walkin' down the main drag one
night

I met a fine chick she was built just right
She stopped a-when I flashed my roll
I told her she could have all of my gold
She turn' aroun' and with a frown, she
said,

"This ain't no circus and I don't need a
clown!"

Your cash ain't nothin' but trash
Your cash ain't nothin' but trash
Your cash ain't nothin' but trash
An' there ain't no need in your hangin'
around.

Well just to make a hit with that chick
I tried to get a Cadillac right quick
The man at the place he looked so
strange

Had nine hundred bucks and some
change

We disagreed, I tried to plead, he said,
"I ain't a chicken and I don't need your
feed!"

Your cash ain't nothin' but trash
Your cash ain't nothin' but trash
Your cash ain't nothin' but trash
Well, baby, you're crawlin' way past
your speed.

Was walkin' into town in my white
bucks

A man with a gun he said "Hands up!"
I tried to get away, but too slow
He got me and took all of my dough
I heard him shout as he cut out,
"Well, you ain't lost nothin' what-cha
cry'n' about?"

Your cash ain't nothin' but trash
Your cash ain't nothin' but trash
Your cash ain't nothin' but trash
An' he took my watch an' I passed out.

I woke up in the arms of a big cop
Police station next stop
Judge swung his fist down whomp,
whomp

"A twenty dollar fine 'cause you're
drunk

Dig up the dough and you can go."

All I had was a buffalo.
Your cash ain't nothin' but trash
Your cash ain't nothin' but trash
Your cash ain't nothin' but trash
Well, I'm sure goin' to get me some
more.

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MUSCLE OF LOVE

(As recorded by Alice Cooper)

A. COOPER
M. BRUCE

Who's the queen of the locker room
Who's the cream of the crop
Joey took her to the matinee
Said, "God, she wouldn't stop."
Holy muscle of love
My heart's a muscle of love
I must have come to that crazy age
where everything is hot
'Cause I don't know if the things I'm
thinking are normal thoughts or not
Holy muscle of love
I got a muscle of love.

I read dad's books like I did before
Now things are crystal clear
Lock the door in the bathroom now
I just can't get caught in here
Holy muscle of love
I got a muscle of love
Holy muscle of love
I got a muscle of love
Yeah, yeah, yeah
Must be a gift from above.

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WATCHING THE RIVER RUN

(As recorded by Loggins & Messina)

JIM MESSINA
KEN LOGGINS

If you've been thinkin' you were all that
you've got

Then don't feel alone any more
'Cause when we're together then
you've got a lot
'Cause I am the river and you are the
shore.

And it goes on and on
Watching the river run
Further and further from things that
we'd done
Leaving them one by one
And we have just begun
Watching the river run
Listening and learning and yearning to
run, river run.

Winding and swirling and dancing
along
We passed by the old willow tree
With lovers caresses we sang them our
song
Rejoicing together when we greet the
sea.

(Repeat chorus)

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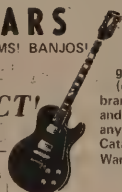
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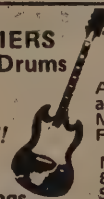
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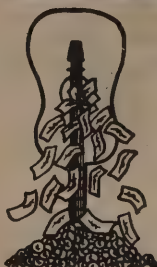
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MY MISTAKE (Was To Love You)

(As recorded by Diana Ross and Marvin Gaye)

PAM SAWYER
GLORIA JONES

Boy
My mistake was to love you, girl
Love you, girl
Girl
Yeah and my mistake was to love you,
boy
Love you, boy
Boy
First I had you in the palm of my hand
But I let you slip through like grains of sand
At the beginning when I didn't care
Like my own reflection you were always there.

Girl
You were sweeter than my very own kin
But what did I do for you, not a thing
In front of my friends you broke me down
Since then darlin' it's hard to track you down.

Girl
My mistake was to love you, boy
Love you, boy
My mistake was to give my all and to tell the world
Boy
Many a smile you put on my face
But I paid dearly with the tears I taste
Girl
My tenderness made you cold not sweet
'Cause if a girl loves you
You only call her weak.

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TOUCH A HAND, MAKE A FRIEND

(As recorded by the Staple Singers)

HOMER BANKS
RAYMOND JACKSON
CARL HAMPTON

Can't you feel it in your bones y'all
A change is comin' on from every walk of life

People are seein' the light.

Can't you feel it in your hearts, now
A new thing is takin' shape
Reach out, touch a hand, y'all
Make a friend if you can.

Hey, I've heard about you, my friend
Ain't it time that you come on in
Live the united way
Why don't you join us today.
Reach out touch a hand
Make a friend if you can
Reach out touch a hand
Make a friend if you can

It's bein' reflected in the attitudes
Of others just like you
Reach out and touch a hand, y'all
Make a friend if you can.

Every day people are wakin' up
To the new one another
We're on our way
To make the world a better place.

Can't you feel it in your hearts, now
A new thing is takin' shape
Reach out, touch a hand, y'all
Make a friend if you can.
(Repeat)

Reach out touch a hand
Make a friend if you can
Reach out touch a hand
Make a friend if you can.

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YOU'RE THE BEST THING THAT EVER HAPPENED TO ME

(As recorded by Gladys Knight & The Pips)

JIM WEATHERLY

I've had my share of life's ups and downs
But fate's been kind, the downs have been few
I guess you could say that I've been lucky
And I guess you could say it's all because of you.

If anyone should ever write my life story for whatever reason there might be
You'd be there between each line of pain and glory
'Cause you're the best thing that ever happened to me
You're the best thing that ever happened to me.

Lord there have been times when times were hard
But always somehow I made it through
'Cause for ev'ry moment I've spent hurting
There was a moment spent loving you.
(Repeat chorus)

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SKYBIRD

(As recorded by Neil Diamond)

NEIL DIAMOND

Skybird make your sail
And every heart will know of the tale
And head for the farthest shore.

Songbird make your tune
For none may sing it just as you do
And make your song be heard.

Look at the way I glide caught on the wind's lazy tide sweetly how it sings
Rally each heart at the sight of your silver wings

Skybird, skybird (ee)
Nightbird find your way for none may know it just as you may.

Seek out your harbor of light
Let your song be heard
Rally each heart at the sight of your silver wings
Skybird.

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✓ JET

(As recorded by Paul McCartney & Wings)

PAUL McCARTNEY
LINDA McCARTNEY

Jet, Jet
Jet I can almost remember their funny faces
That time you told them that you were going to be marrying soon
And Jet I thought the only lonely place was on the moon
Jet oo Jet oo Jet
Was your father as bold as a sergeant major

How come he told you that you were hardly old enough yet
And Jet I thought the major was a lady suffragette

Jet oo Jet ah Mater
Want Jet to always love me
Ah Mater
Want Jet to always love me
Ah Mater much later.

Jet with the wind in your hair of a thousand laces
Climb on the back and we'll go for a ride in the sky
And Jet I thought the major was a lady suffragette
Jet oo Jet oo.

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STEVE MILLER ON ROCK RECORDING

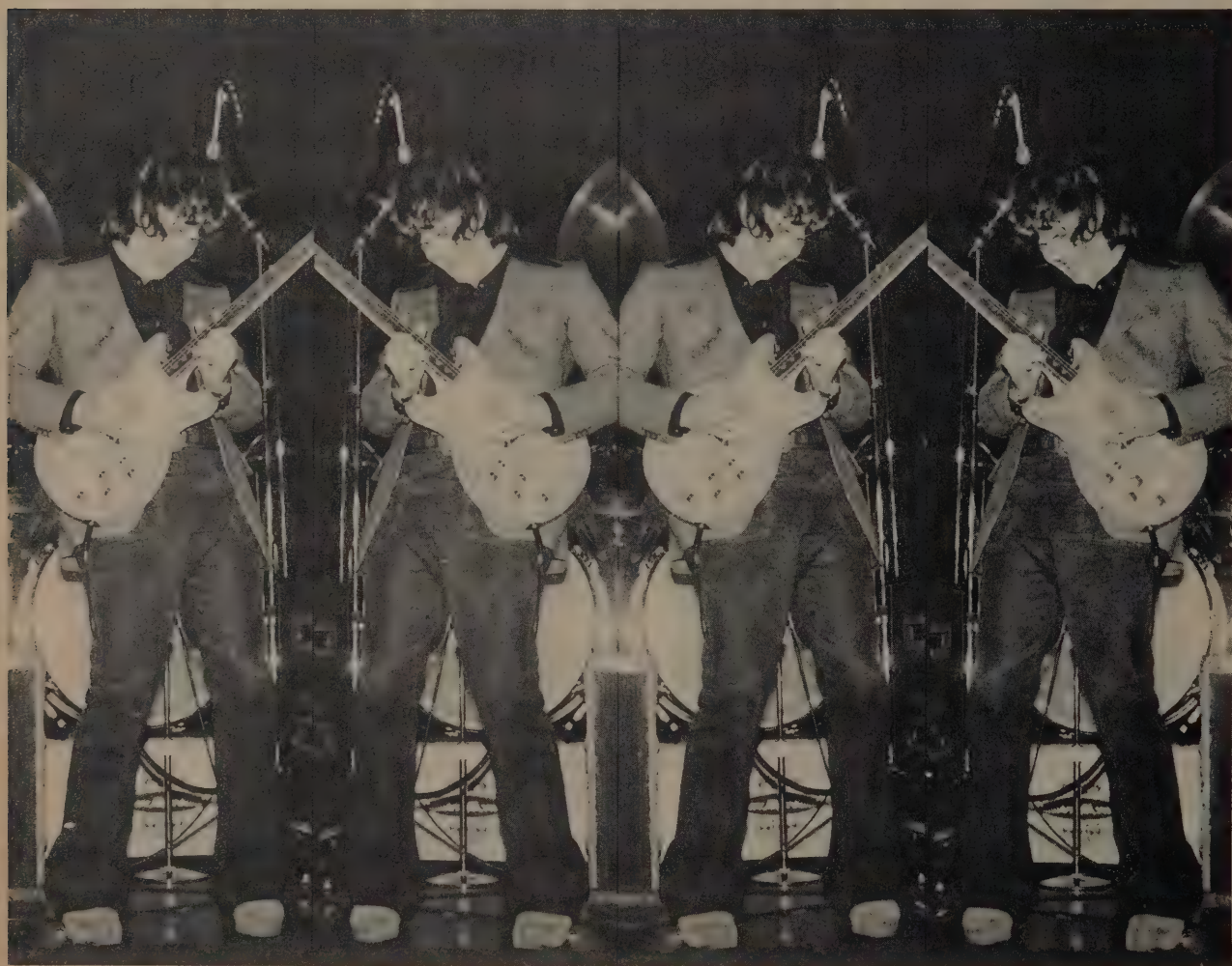
By Steve Miller

"The electric guitar really hasn't developed much in the last ten years. In fact, the electric guitar I'm using is a 1952 model; it's a Les Paul Custom. Les Paul was the person who made the early Les Paul guitars so fantastic. I knew Les Paul when I was like four. He was a friend of my father and he designed a guitar that, for some strange reason, became a real instrument. Most people who were making guitars were trying to reproduce an acoustic sound. His

guitars became a new sounding instrument. They became very electric. The pick-ups, the necks, the way they made the older guitars was really fine. They were 'instruments' as opposed to something that you make two hundred thousand of in a run and then send out and sell as fast as you can.

"Fender and Les Paul and Gibson, they both make good guitars. Now I swear that with Fender guitars it doesn't matter whether you have the

first one they made or the last one. There are bound to be some lemons in there, but like I played a Fender for a long time, and if something happened to my Fender, it got stolen or something, I never felt like 'Oh my God, my instrument is gone!'. I just went down to the first music store I saw and bought another Fender Stratocaster. Just adjust it and it would sound the same and work the same. All kinds of people have different attitudes about



that though.

"As for improvements in the last ten years, I think it's mainly been in amplifiers, not in guitars. They *have* improved pick-ups; the development of the hum-bucking pick-up was important, but actually it's mainly been amplifiers. When Les Paul started making guitars he was pretty much the last word. When Fender started making them that was pretty much the height of it all, and all the guitar players are trying to get the old guitars because they are better made and the electronics and everything are all the same on them. But the amplifiers have improved immensely.

"I built my first amp. It was an Electro-Voice speaker in a big plywood box with a Heathkit amplifier. From that I progressed to the Silvertone amp with the four tens and nineteen golden knobs. I started playing professionally when I was twelve ... we did you know, we just kept that band together for five years and played all over Texas and we used Silvertone amps. Then, when we got to the big time, we got Fender amps. Which I still have. I still use those amps for recording. I got those when I was sixteen.

"They were the newest model after the yellow cabinet. One of them was a yellow cabinet Bassman and the other one was this sort of fabulous airline luggage chocolate brown color. I had two of them, my brother plays bass and I played guitar and we got a Bassman and a Concert Amp and I still use them. When I retire I'll sell them for a couple of grand a piece.

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band uses now is a custom set of equipment built by Pete Traynor in Canada. He built us a very special rig of equipment after I'd met him finally and finally got hold of the guy who builds the amplifiers. (laughs). I got really mad at him. He was just like everybody else, he'd build good amplifiers that fell apart in five weeks and after you'd spent six thousand dollars for the amplifiers you had to spend another three thousand dollars for cases.

"I told him that and he was the kind of guy who just got mad and in six weeks built me an amp and sent it to me for my inspection. It had a builtin case on it, didn't have to be unpacked or anything. When we went to pick-up the amps in Canada, you know we told him, 'Yeah, they were great amplifiers.'

"He took the first one and threw it out of the window of his office! From the second floor! And it bounced on the ground. We went out and replaced the tubes and it worked fine. And I've used these amps — I've been to Europe twice with them, I've been around the United States ... we've put a couple of million miles on these amps in the last three years and they've never broken-down. They're very professional. They're much better than anything else anybody else uses.

"As for other electronic instruments at this point, I think the synthesizer is definitely here. It's mainly a keyboard instrument. I don't think that it will get the guitar out, you know? Electronic music is just beginning, it's like the electric guitar was thirty years ago. They're just now really getting

instruments out. I have a little Moog that I mess around with, it's good for effects. I find that I get really sick of it when I hear it over and over and over.

"I think that you'll probably find that there will be all sorts of keyboard instruments that create all sorts of sounds: clear low bass tones and strange highs, and do electronic things. Sure, it's just a new instrument. It will be used, I think, in context with regular instruments. I remember, four or five years ago, when everybody was getting their hands on Moogs and they always sounded to me like guys tuning carburetors: putt-putt, putt-putt.

"As for improvements in the guitar and amp, I think what's happened is that the guitar and the amp have been combined into one total instrument. You end up playing the amp a lot. I think the thing that has changed, really changed — and in a sense it was what we were talking about with Moogs — I mean, okay, this year they finally started making some pretty sophisticated pedals and controls for the guitar. You have to take those into consideration.

"They alter the tone, make notes sustain indefinitely, you play one note and you're playing an octave, ring modulators cause all sorts of different things to happen. Maestro puts out a lot of stuff that changes the instrument, makes it more electronic. Then, as far as playing techniques, you do develop — like I use different techniques on acoustic guitar than I do on electric because, if I have my amp and my guitar set right, I can play a note and it will jump and octave, you know,

or it'll sustain a certain way.

"As far as playing different chords and stuff, I think that's not so much as lead lines, melody lines have changed. You go for different styles today. I think people like Freddy King and B.B. King, and Albert King — the King boys — are the guys who first really got into stretching out, the guys who bent everybody's mind. And the people like Eric Clapton carried their ideas to a much larger audience.

"When it comes to getting started playing guitar today, I think it's much easier. I have an actual test case. I happen to have a younger brother who's about twice as good as I am and he's only played about five years you know, really makes me mad! (laughs) But he's had so much more to listen to. When I was starting out there just weren't any lead guitar players around except B.B. King. Now, if a kid has musical talent, there's so much for him to listen to and imitate and learn, that really in a year and a half my little brother was playing comparable to what I was doing ...

"I was just sitting there amazed. At first I couldn't understand it, and then I thought, 'Well, of course, the first lead guitar player he listened to was Clapton!' 'Cause that's what you do when you're young, you learn it by ear, you don't write it out, and you just imitate and try to pick licks off records. And there's so many techniques that are so far advanced now that we'll probably be hearing some monster guitar players in the next ten years."

(The above material was assembled from an interview with Steve Miller conducted by Richard Robinson.) □

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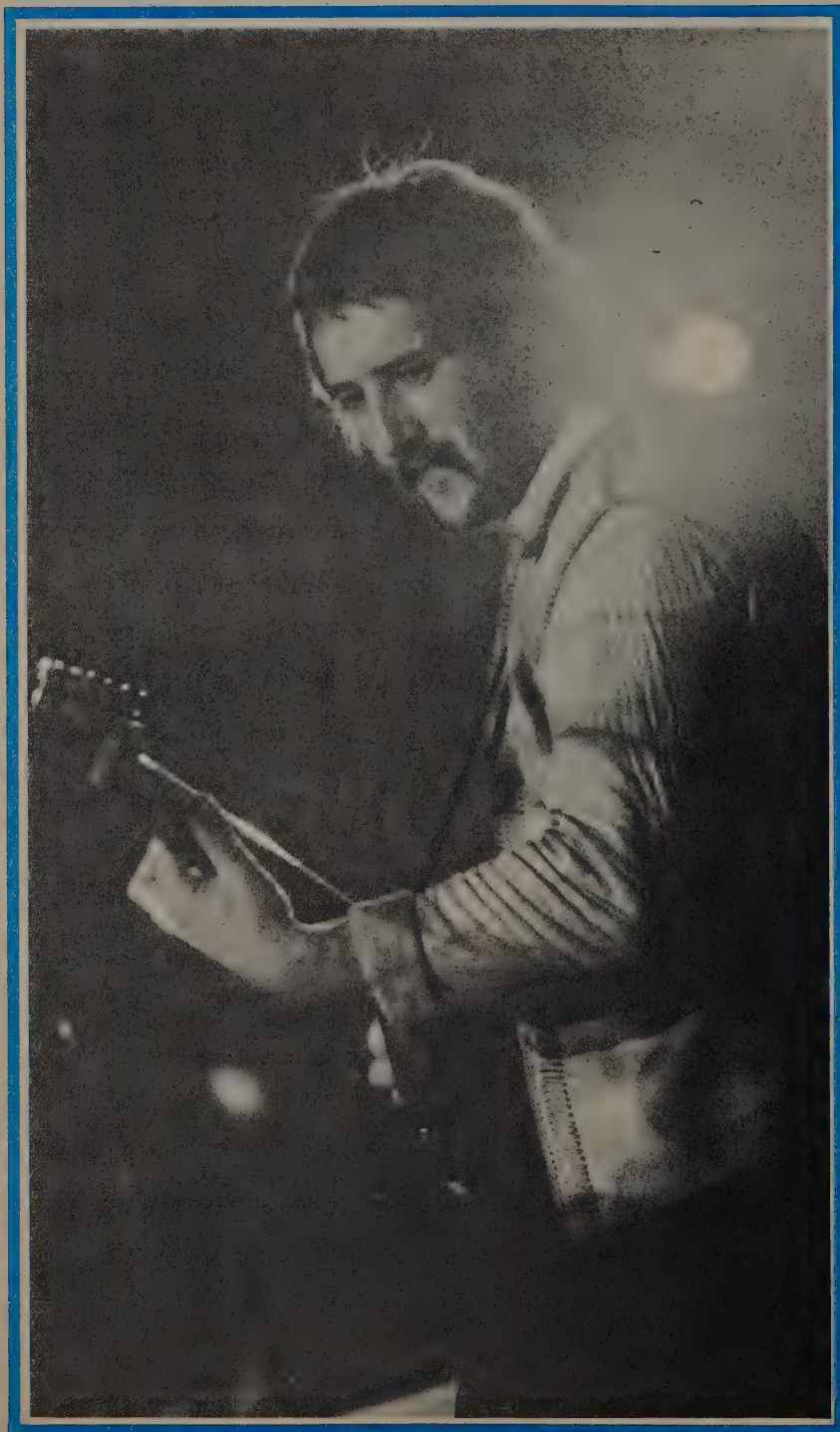
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"HOCUS POCUS" NOTWITHSTANDING

or Focus And The Continental Rock Move

By Jean-Charles Costa



Umm yes ... the main critical reaction to those progressive Dutch rockers collectively known as Focus has run the gamut from barely stifled yawns and "... well, I wasn't that crazy about *Hocus Pocus*" to quarter column reviews in *Rolling Stone* that tend to dwell on the fact that Jan Akkerman's guitar work is a bit excessive.

Swell, except for the fact that they earned legitimate double and triple encores without straining on their last U.S. tour (even in New York at the Felt Forum), and Akkerman climbed out of the relative obscurity of the Amsterdam underground scene to blow that grand old patriarch of the rock guitar, Eric Clapton, right out of the *No. 1* spot in the *Melody Maker* guitarist poll — something that no one else has come close to doing for the last five years.

Add to that the world-wide success of the afore-mentioned *Hocus Pocus*, a totally un-cool, hilarious, and improbable off-the-wall instrumental splurge that even the group can't explain, and four lp's that are selling a hell of a lot better than most people would expect. So, why all the studied apathy from our rapidly aging rock writer/youth culture mavens?

Could be that our boys from the land of the tulip are wedged right smack in the middle of the snob inversion syndrome. Kind of a combination of not enough teen appeal / sleaze potential / primal three chord funk or even that overly studied glam pseudo-elegance which has been gracing our stages of late. Basically they are the antithesis of the "american band" Grand Funk in that they haven't set out to be the lowest common denominator in rock with that "let's get down" heavy metal vengeance inherent in midwest rock and roll. (Speaking of Grand Funk, it might be of moderate interest to determine the "significance" of the lyric "Focus had sang" in their recent smash Rundgren-produced single "We're An American Band").

Anyway, it seems that Akkerman and keyboard-flute-yodel whiz Thijs Van Lier, the two constants in Focus, have extensive conservatory backgrounds and they don't mind showing off their instrumental chops one bit, a fact which sends most rock critics straight up the wall and causes the group to be herded

into the YES-ELP-MOODIES kings of rock pretentiousness category. A bit more than unfair considering the fact that off-stage they are as earthy as Dutchmen can be—remember “I Jan Cremer” that scatological auto-hype which brought us a few giggles back during the self-important sixties? — plus they’ve got a great sense of humor and self-parody that is too often a rarity in rock.

Conversely, we have the important jazz-rock critics who are currently kneeling at the altar of post-Coltrane spiritualism waiting for that great big Om-chord in the sky to be revealed to them (by gents like Mahavishnu John McLaughlin) who just can’t accept Focus because they aren’t *pure* enough. Geez ... caught in the two-way critical squeeze, but let’s not forget the persistent roar of those encores.

The question is: Can a group that is at least 90% instrumental and who don’t write songs about the trauma of turning the corner into the 30’s and middle age, or the joys of having babies, living in the country, or eating organic, rock “stardom” versus mental health, or even the 1001 ways a good love can go bad, make it big in the rock sweepstakes? Well for some of the people who grasped the lyrical import of these nightmarishly redundant song-messages a while ago, Focus’ breakaway from the traditional song mode might come as welcome relief.

Even if you’re hopelessly addicted to all of that human warmth supposedly inherent in the voice, Van Lier will occasionally spritz you with some sung verse (generally awful stuff) like “Moving Waves” or some frantic pyrotechnic vocal accents in the middle of instrumental rave-ups — just enough to remind you that they’re really regular guys and not note-robots like you might’ve suspected.

With groups like the now-defunct Mahavishnu Orchestra and the other continental vanguards like PFM, Amon Duul, and Magma (who sing words but they don’t count ‘cause it’s distorted Charlemagne French-something a bit harder to pick up on than Carole King) pushing at the conventional song structures there may be some relief in sight.

Moving along to specifics. Focus came to be in and around that mecca of European hip-dom, Amsterdam, a few years back. Jan Akkerman had been the main guitar mover on the scene in a power group called Brainbox. Having mastered all of the rock-blues six string gambits he decided to take a short five year sabbatical to study with a classical master at a Dutch conservatory. He soon fell in with this multi-instrumentalist genius named Thijs Van Lier, product of a classy background that included a mum who was a big opera star.

Since Akkerman was definitely prole and a veteran of the grunge club scene, could it be anything but a creative marriage made in heaven? It seems pointless to mention the original rhythm section, because they change with every album (except for Bert Ruiter on bass who seems

fairly well settled in) and they’ve never played an absolutely crucial role in the creative development of the group. They usually have a hard enough time just trying to keep up with Jan and Thijs.

So they recorded their first album, entitled *In and Out Of Focus* (... well what else could you expect from Dutch weirdos, plus English is their *second* language!) an autumnal cover shot that showed them standing in front of one of those nifty picturesque Dutch houses with the fancy roof and frontage. The music was actually as conventional as they’ll ever be with some songs and lyrics that hover dangerously close to the Moody Blahs, shot through with some of those brilliant classico-rock solos and melodies that were to dominate each successive album.

The second Lp, *Moving Waves*, featuring a new rhythm section, “Hocus Pocus”, some beautiful instrumental glimpses like “Janis” and “Le Clochard”, and their first massive sound construct entitled “Eruption”, was really the album that first pushed them into the international eye.

“Eruption” is a perfect example of their core work, starting with a sinuous and seductive principal melody that builds to a shattering crescendo in the form of one of Akkerman’s most perfectly spaced, dynamic “white heat” solos, with a score of counterpoint guitar-organ riffs delineating the various stages of the song, woven into a complex melodic texture that eventually leads to a gentle denouement at the end. Hot and heavy stuff, and you can dance during the middle part, but watch out for those blinding shifts in tempo.

For some peculiar reason that even the guys who promote Sire records probably couldn’t explain, that manic “Hoc-Poc” instrumental (which, according to Jan was conceived in a hasish trance in this strange Dutch Castle overlooking the flats), an in-joke among the members of the band — always performed live at methedrine tempo in the most deliberately off-handed way possible, took off like a shot garnering air-play in

the most unheard of places.

Because of the attention spawned by *Moving Waves* and its illegitimate sin-off-spring, the group had the latitude to push right along and record a deluxe two record set entitled *Focus 3*. This biggie was chock-full of beautiful moments and acted as both the major summation of the first stage and the jumping off point into the progressive world music arena. Besides some pretty snappy opti-graphics and, yes, a quote from The Aeneid with simultaneous translation in English for all the uneducated cretins on this side of the Atlantic, they presented us with some of their most fleshed-out concepts (admittedly over-extended in spots) to date.

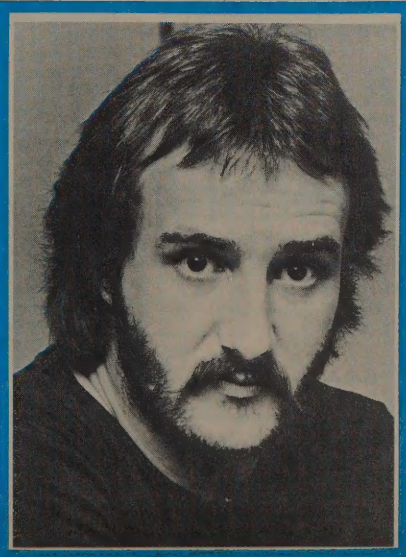
The first track, “Round Goes The Gossip” is a miraculous fusion of incidental lyric and musical mod, a grey, scratchy morning after “pall” pervading the title lyric which is repeated over and over with near-suffocating Dutch emphasis. Right on through some imagistic love jewels and into “Carnival Fugue”, a brilliant latino/South American Piece that definitely should be used as the soundtrack for the next movie shot in Rio. “Focus 3” the title track, a tightly knit instrumental which is a perfect fit into the continuing “Focus” saga.

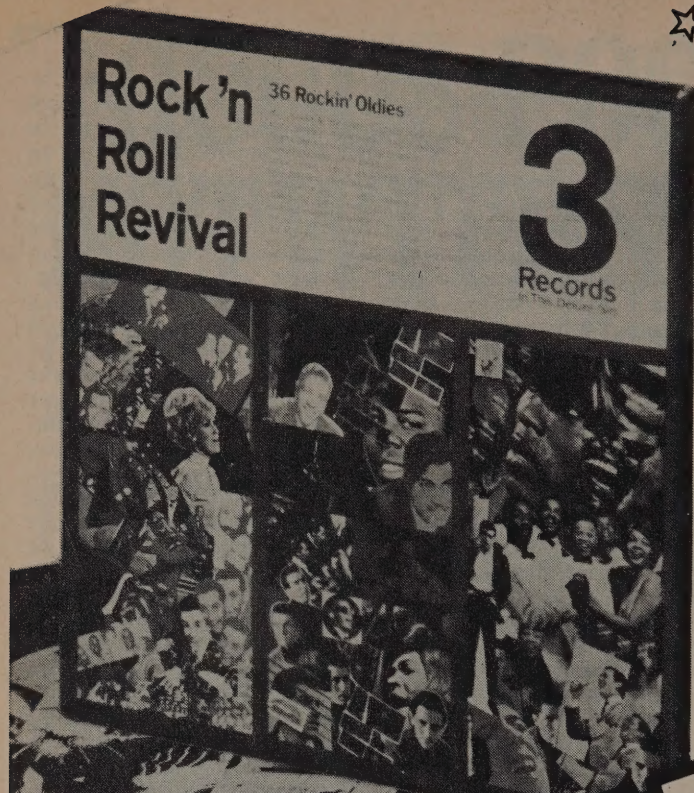
The next one, “Answers? Questions! Questions? Answers!” whose title probably pissed everyone off because they thought the guys were trying to get heavy, is actually just their typically lighthearted self-parody thrown in to lighten up the somber proceedings a bit. The foundation lead-bass guitar riff is simply one of the best ever with Jan and Thijs playing some absolutely perfect solos over the top. “Anonymus 2” is really *long*, with more than ample room for everyone to stretch out in increasingly abstract solo explorations.

The thing that is most amazing about Focus is their ability to keep long instrumentals consistently interesting and full of delightful surprises in every measure. Jan Akkerman rounds things off with some classical pieces (which he extends considerably with his first Atlantic solo LP “Tabernakel”, pretty much of a classical guitar-lute album in toto) and zap! we have the first Continental European super-group.

Well ... not quite, but their latest, *Focus Live At The Rainbow*, is at this very moment moving them from the just bubbling under category to front-line heavies. Essentially a funkier re-statement of material recorded on earlier albums it’s done a lot to break down that peculiar distance (call it classicism or just plain old stuffy) people have created around the group.

And if you think Focus is the end of it, just hang on gang. In the Wings we have PFM from Italy, Amon Duul I & II, Tangerine Dream, Can and a lot of other space ozoners from Germany, Magma from France and God knows what else spinning on the A&R turntables of your favorite record companies. London, New York, L.A., and Nashville watch out! Your days are numbered. □





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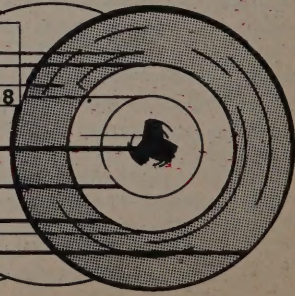
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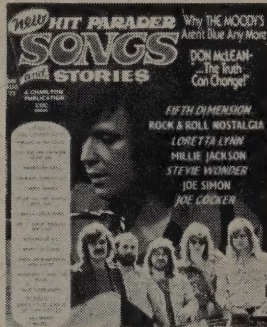
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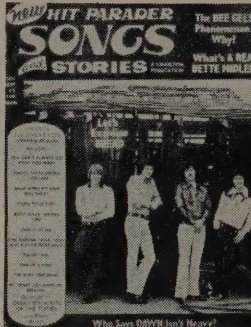
"Spir It Up"
"Aubrey"
"Tie A Yellow Ribbon
Round The Ole Oak
Tree"
"I'm Just A Singer"
"Magic Woman Touch"



AUG. 73

Moody Blues
Joe Cocker
Don McLean
Stevie Wonder
Fifth Dimension

"Danny's Song"
"Hallelujah Day"
"The Night The Lights
Went Out In Georgia"
"Reelin' In The Years"
"Stuck In The Middle
With You"



SEPT. 73

Bread
Down
Bee Gees
Bette Midler
Chuck Berry

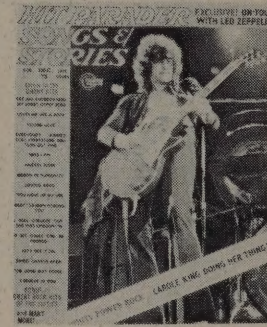
"Back When My Hair Was
Short"
"Bad, Bad Leroy Brown"
"I'm Doin' Fine Now"
"My Love"
"Right Place, Wrong Time"



NOV. 73

Grand Funk Railroad
Pink Floyd
Raspberries
Helen Reddy
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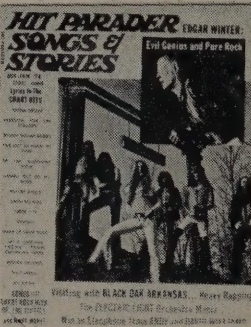
"Delta Down"
"Get Down"
"Give Me Love"
"Kodachrome"
"Yesterday Once More"



DEC. 73

Three Dog Night
Led Zeppelin
Wishbone Ash
Carole King
Trapeze

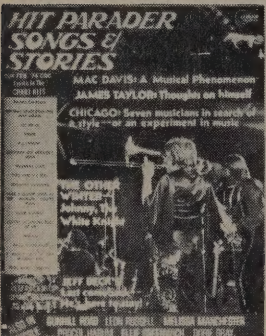
"Drift Away"
"Here I am"
"Let's Get It On"
"We're An American
Band"
"Love Me Like A Rock"
"Say, Has Anybody Seen
My Sweet Gypsy Rose"



JAN. 74

Black Oak Arkansas
Doobie Brothers
Seals & Crofts
Edgar Winter
Sly Stone

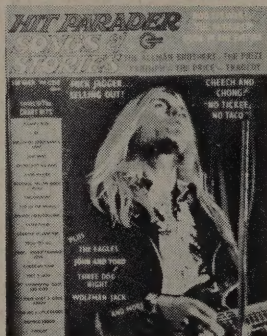
"China Grove"
"Half Breed"
"Get It Together"
"Higher Ground"
"I've Got So Much
To Give"
"Billion Dollar Babies"



FEB. 74

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Jeff Beck
Jethro Tull
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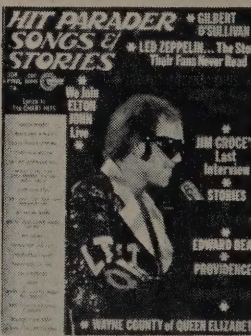
"Angie"
"All I Know"
"I Got A Name"
"Let Me In"
"Saturday Night's Alright
For Fighting"
"Such A Night"



MAR. 74

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Jim Croce
Three Dog Night
Mick Jagger
Rod Stewart

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Brick Road"
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"Photograph"
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